Sunset Scene on the Gulf of Mexico — Fritz Henle

psa JOURNAL

Fresson Portfolio
How To Use Electronic Flash

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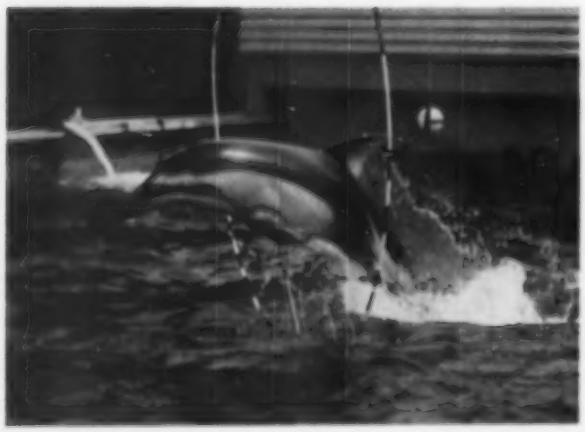
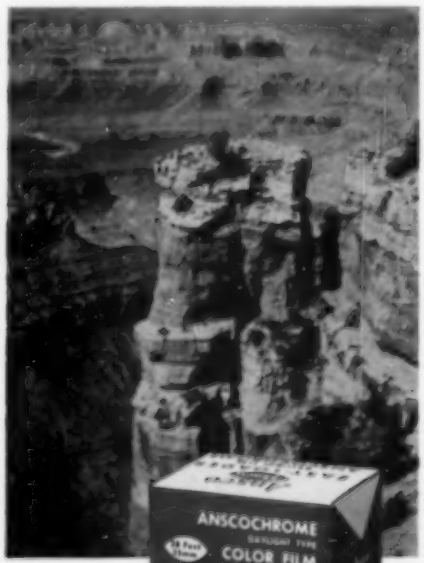
Walter Benser puts new Anscochrome through its paces

On a recent "lens-man's" holiday throughout the United States, top editorial photographer and lecturer Walter Benser gave new, high-speed Anscochrome (Exposure Index 32) a real workout. Here are a few of his favorite shots, together with his "unretouched" comments.

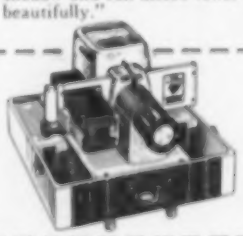
"Taken at f11 at 1/100 second. Note the fine overall color rendition and wonderful depth. Up close, you can almost 'taste' the texture of the steel. Yet far, far back, hill and sky tones never merge."



"For this action shot, I stepped up to f5.6 at 1/250 second. Note the soft, natural reds . . . the fine gradation of greens. Thanks to Anscochrome's terrific latitude, both shadow and sun-kissed tones reproduce beautifully."



"Color? Depth? You get *both* with this film. In this direct sun shot, every color, every texture comes through. Far back, everything stays clear and crisp . . . just as you see it. Taken at f11 at 1/100 second."



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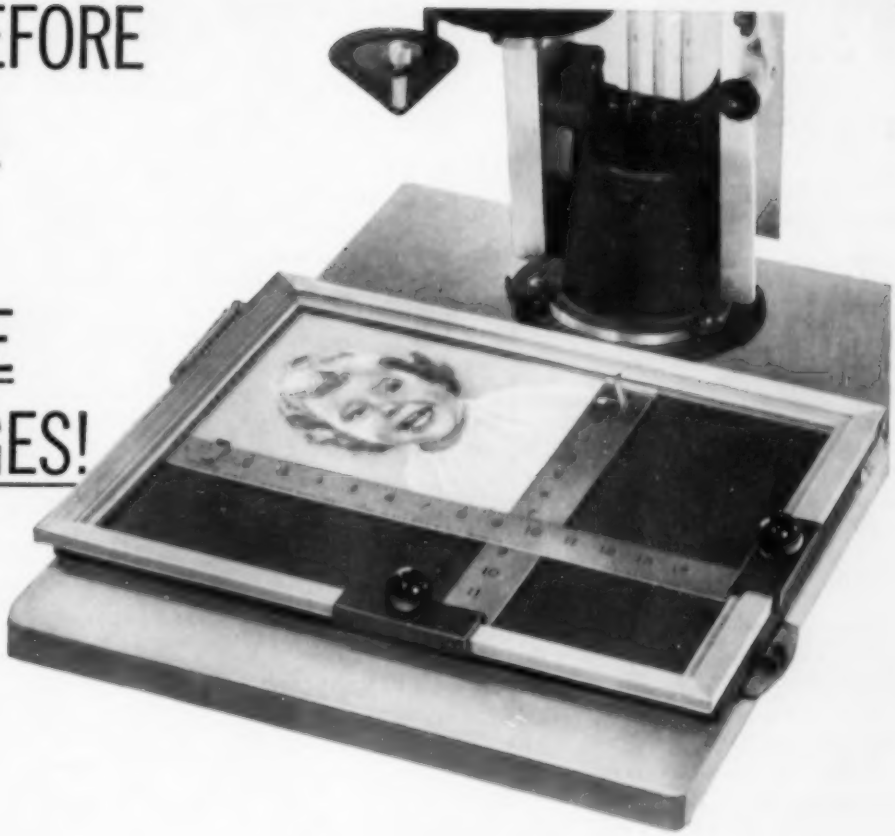

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The Editor's Corner—

We hope you are over your shock of the sideways pictures in the July issue, because you are in for another this month.

When we make our own plates of salon pictures we can make them the size we want, to fit our pages and our layouts. When we use the plates of a salon catalog, we are dependent on the sizes the salon used. Those plates from the Rochester Salon were just too interesting to run one to a page, with all that wasted white space, so we simply turned them all sideways so you could see more of them.

There is a very special folio in this issue which was originally planned to run in the Summer Salon. But that would have used our feature space allotment. So we decided to hold them and reaped a bonus. Along came the interesting letter from Pop Jordan which fits into the folio so neatly.

If you will read all of Pop's letter, especially the last paragraph you will see why it fits so well.

Eugenia Buxton brought these gorgeous prints back from Spain, and although Ortiz is not a PSAer, he is such a master of the direct carbon, or at least the Fresson variant of it, that we felt PSAers could benefit from seeing some of his work, even though no halftone engraving can reproduce the delicate scale of the original. Our plates from these originals are superb, and we have asked the printer to run them with a gentle hand on the ink to lose none of the quality that is in the plates.

And because we feel that this is a really outstanding set of pictures, we are running them on separate pages so that you can make your own portfolio or mount them for study. For that reason we hope you won't mind having features on other subjects running along with them.

We're happy to bring you more color covers this year, too. For making this possible we must thank our friends in the photographic industry who so generously lend us their four-color plates. Naturally, we wish they were always pictures of members, or better yet, pictures of our own making, but until the cost of color plates comes away down to here, we must depend on the generosity of our friends.

Just a tail-end reminder. Have you voted for what you like and dislike in the Journal? A postcard with even the page numbers under headings "I Like" and "I Hate" will help us build the Journal the way you want it. Vote early and often, every month.

—dh.

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The Diffuser

A diffuser scatters and widens the glow of a lamp to gently cover a broad field. Cast your bright ideas on this diffuser so they may cover all the land and the inhabitants thereof. Permit us the privilege of condensing your message to fit our narrow confines, but use the Diffuser as your means of talking to your fellow PSAers. Address your letters to the Editorial Office.

Salons, again

Dear Don:

As one of the submerged nine-tenths of PSA members, and I mean those who have not exhibited in national and international salons, I should like to suggest a general remedy for the present salon sickness.

As presently conducted, salons are unreasonably expensive to sponsors and contributors alike. But if they fill a need, then let them continue on the present basis for those who want them that way.

But they do not seem to satisfy the needs of many who wish to be thus represented, as long as the present rules, regulations and customs hold. So I suggest the establishment of a series of Junior Salons to be sponsored on a national and even international basis, which would be governed by rules that would make them more flexible and less expensive.

Thus, for example, the size of print might be limited to a maximum of 11 x 14 inches, with the longer dimension not less than ten inches. They would be mounted on boards of a standard 12 x 15 inches. This would make all costs less, permit more prints to be shown on a given wall space, and favor closer examination by viewers. Print quality might well be kept at the highest.

The judges for a Junior Salon might best be made up of one old timer whose idea of what is best is what it was ten or twenty years ago, one who has a salon showing of not more than ten years duration, and one who has exhibited for less than five years, but all of whom are current producers of salon prints of high quality.

Furthermore I suggest that every Junior Salon includes a new class for experimental and novel work which shall show some qualities of permanent value.

Selection of such judges would be not easy, but trying might produce plenty of them, if the aims were once understood. And the class for the experimentalists would attract those who have worthwhile ideas but at present no satisfactory way of demonstrating them.

The entry fee should be required to cover all costs. Expensive reports should be avoided, but with this economy it would be highly desirable and probably profitable to issue a Junior album annually to include some of the best work shown, and I have no doubt that a Senior Salon annual would be gratefully received by many photographers who are quite weary of the inanities of the standard American Annuals now available. Issued in paper bound editions and placed on newsstand sale, both should sell well enough to cover all costs.

WILLIS A. BOUGHTON,
Fla.

Salons dieing? Oh, Yeah!

Dear Don:

Can a past exhibition chairman and exhibitor get into the act? I have followed with great interest the discussion being carried on regarding salon fees, etc. Down through the years, and Mr. Brewster mentions at least 20 years ago, people have been predicting the end of the salons. I don't know Mr. Fraprie's reasons, since this was before my time, (photographically) but I do remember that the end was in sight because the Art Museums no longer wanted photographic exhibitions, and the moderns have been predicting the end of pictorial salons since the beginning. Now the $2.00 entry fee is going to do it.

Nothing could be further from the truth. A short 12 years ago PSA recognized 52 exhibitions and listed 410 PSA exhibitors, this during the $1.00 entry fee period. In the May 1955 PSA Journal, PSA recognized 91 exhibitions and listed over 1400 exhibitors and it is safe to say that at least half of them were PSA members, this during the $2.00 period.

This hobby of exhibiting is like anything else, over-do it and it is going to cost a lot of money. Before I became interested in photography I was a model builder. I wanted the best models and the biggest layout of anyone in the club, did I forget that in a hurry!

If you are out to be on top of the Who's Who list it is going to cost you plenty, otherwise do like my friend Woody Woodburn says in the April Journal, "Curtail your entries to what you can afford," or start your last name with Aaa.

Let's see if I can offer something constructive. As exhibition chairman for the Bergen County International for three years, I believe I know a little of what confronts a salon committee. Let me add that the Bergen show held the entry fee at $1.00 until this year when we added return postage to the $1.00.

A lot of the trouble comes from the exhibitors themselves. Only about one-fourth use the light weight shipping cases, most of them try to see how heavy they can make the case, using pine boards, plywood, piece upon piece of cardboard and we even had a metal case. Then some of the people that do use the print case pack them with extra cardboard, newspaper, etc. Result: excessive postage to the exhibitor and the salon.

The Bergen show MADE MONEY at the $1.00 fee up until last year when the increased postage and more and more foreign entries had us just about breaking even. During the three years we made money we printed entry forms, a catalog, hung all prints behind glass and even insured the show and all entries. In addition we received Special Recognition for every exhibition we ever held.

Salon chairmen should get together and organize circuits, say three or four shows or even more. An exhibitor that sends to the circuit will pay an entry fee of $1.00 to each show. In this way the entries can be delivered by hand from show to show with the last one returning the entries to the exhibitor. The cost of returning all entries would be evenly divided between all exhibitions in the circuit. Cost about twenty cents per package per show.

The exhibitor who does not enter the circuit would pay a fee of $2.00. Next—hang the show in a public building, library, town hall, theatre, hotel, department stores, etc. (The Bergen CC Ass'n once held an exhibition in Macy's, New York.) This way you will be sure of the public seeing the exhibition, the average person won't walk across the street to see a photographic exhibition.

If you insure the exhibition you do not need to hang the show behind glass. Bergen did both, we borrowed the glass and then sold the glass shop an ad in the catalog. We insured the show, cost $10.00 and then sold the agent an ad, cost nothing.

PSA has no regulations for the exhibitor. They should have a few. Only a lightweight regular print shipping case should be allowed and NO foreign entry should be accepted unless accompanied by the entry fee or International Reply Coupons* to cover postage, and very definitely no Customs duty should ever be paid by a salon.

The result of all this would be, a shorter time between shows, entries can close about one week after the end of the preceding exhibition and the exhibitor would save about $10.00 in entry fees and postage. It may work out so well that the entry fee would even be reduced from the $1.00.

It does mean the exhibitions would have to be within reasonable distance of each other—but the main thing is, it can be done. It is not up to PSA, it is up to the salon committees.

Unmounted prints is not the answer. Who in the world is going to mount the accepted ones and has anyone ever tried handling unmounted prints during a judging? Ask any salon committeeman. That

(See Diffuser, page 5)

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PSA Facts

You have probably read in one of your Division Bulletins a request to clubs to address their mail to the proper leaders of PSA club activity. The work load at HQ is a serious problem.

May we expand the request somewhat, if only in the interest of speedy service to you. With PSA activities decentralized, you can assure yourself of faster service by addressing your letter to the right party in the first place. The leaders of service activities are listed on the last page of the Journal each month. If they don't give you the service, follow up by writing the Division leader or committee chairman. They are listed above, with their latest addresses for your convenience. Only when you can't deduce who is the proper party should you send your letter to HQ. They don't mind handling such requests in the least.

There seems to be some confusion about the Journal, too. Each week the printer forwards to the Editorial Office several change of address notices. On page 2 it says "Change of address" and gives the address of Headquarters. Then there are some who send manuscripts to HQ, which forwards them to the Editorial Office. Not that we mind forwarding them, it is simply that you get poor service because so much time is lost in the mails and in handling.

All membership records and all publication mailings are made from HQ. The sole complete list of addresses of members is maintained there. Only HQ can change your stencil. It is as simple as that.

For our part, we love that new barrage of mail, the POSTCARD BALLOT. If you've forgotten what it is, it is your chance to vote on the Journal content. The Journal is *your* publication, and to help us give you what you want, tell us. *Vote early and often.*

The President Reports

We are approaching nearer to the time we will be packing our traveling bags for the trip to Denver for our National Convention. Interest in this event has been increasing and from indications at present a good attendance will be on hand to make the meeting a pleasing success.

The existence of this interest is also reflected in the recent response from members of the Society who received ballots for the election of District Representatives in seven states where more than one person had been nominated for the office. Ballots were sent to 1285 members in these states; about 45% returned their completed ballots to headquarters to be counted. Forty-five percent is a high return and indicates that the Society is blessed with members interested in its continued welfare. Such a healthy indication should lend encouragement to those who are charged with the administration of Society affairs. In view of the fact that reference was made to elections in only seven states someone may ask what happened in the other forty-one states. In these, no run off election was required since only the nominated slate was up for election. In this case the Secretary casts the ballot for election and then announces the official results. In the states voting, the ballots decided the winners. The elected officers and representatives will be officially recognized at the Denver Convention and we all welcome the chance to meet and know each of you.

It's a pleasure for me to extend greetings and best wishes to all who will soon take office. I must not overlook those who are retiring from office. To them, I express appreciation for work well done and may their activities with the Society continue.

Let the District Representatives be advised to be present at the membership meeting at Denver as this will be an important event for all of us. By necessity, the time allotted for this meeting is short but the opportunity to discuss membership problems will be provided.

All PSA members and friends from countries outside the USA attending the Denver Convention should plan to meet Ray Miess, Chairman of the International Affairs Committee who will see that they will be assisted and guided in order to fully enjoy the convention sessions and hospitality. A special conference is planned for these visiting members at convention.

Just as I am writing, announcement comes from Fred Itagaki, APSA, District Representative for Hawaii that the establishment of a PSA Chapter in Honolulu will be celebrated at a ONE-day meeting on August 5th. It is felt that this Chapter will aid the members there to keep in close contact with the Society as well as help to increase the photographic interest in the Islands. PSA members visiting in Hawaii should plan a visit with this group. We all express best wishes and congratulations to the Hawaii Chapter.

I look forward to extending my personal greetings to all in Denver.

M. M. Phegley

The Denver Convention

Deserves Your Attention

Diffuser

from p. 3

is the surest way I know to end exhibition photography in black and white. No exhibition committee in its right mind would consent to such a suggestion. They have their hands full right now with the unmounted foreign prints and they keep getting more and more of them.

N. J. George J. Munz, APSA

*One foreign salon requires $1 or 11 coupons as entry fee. Should we do less?

Salon circuits are not feasible for foreign entries unless one organization acts as receiving agent and returns the entry. Customs regulation.

Another country heard from

Dear Sir,

The various angles on salon fees presented by your eminent correspondents in recent issues of the Journal have more than a passing interest for members overseas; and those with any responsibility for exhibition organization must respect the points of view put forward. It may be, however, that—in the welter of opinion—certain fundamentals are in danger of being overlooked.

International salons of photography are founded upon the innate desire of most creative artists and of many scientists to exhibit the results of their labours for the benefit of their fellow men. This is matched by a desire existing in a certain section of the public to see the work of photographers who have established reputations for the freshness and virility of their concepts. Only by a successful appeal to artists of this calibre is it possible to stage an exhibition that annually merits civic recognition as a cultural and educational force in a city of renown.

Though the staging of such an exhibition entails considerable financial obligations, in the interests of all, the contribution asked of the photographer who submits entries must be kept to a minimum. For this reason and in the light of the foregoing, the valuable suggestions made by Mr. Phil Solomon and others deserve most careful examination.

The usual practice is to require from each potential exhibitor either an entry fee or the cost of return postage. The main difficulty with the latter arrangement is that the postal regulations and charges applicable to the return of a parcel from exhibition abroad are, as a rule, not immediately ascertainable in the country of origin. The doubt and waste of time involved can only act as deterrents to the fair-minded prospective entrant. The system of fixed entry fees is, on the whole, perhaps, more equitable and, as pointed out by Mr. Joseph Barnett, it offers some safeguard against an inflated entry made up largely of unacceptable work submitted as the result of a casual or frivolous impulse. The cost of printing and despatching catalogues to the authors of entries falling into this category may well lead to a dangerous financial complication.

The proposed introduction of blocks of standard entry forms offers interesting possibilities and, in the case of salons with schedules confined to one or two classes, an economic advantage may be realized by their use. There is one somewhat incalculable consequence, if standard forms are ever employed to send entries abroad. It appears to be not generally understood that the absence of a printed mailing label, bearing an import license numer and fulfilling other official requirements, does render a parcel liable to lengthy delays in Customs Offices. So far as foreign exhibitions are concerned, some standardization of methods of packing, with due attention to weight, durability and facile handling of containers, might lead to a more appreciable reduction in expense. Too many modern packages constitute a menace to other entries arriving by the same post. When these monstrous parcels contain prints mounted on heavy-weight plaster-board, the risk or damage to other entries is so great as to make the isolation of the armoured division imperative; otherwise, the salon accounts would inevitably show payments in recompense to exhibitors, due entirely to the misguided practices of fellow photographers.

The universal submission of unmounted entries offers advantages from the above point of view. It must be pointed out, however, that much additional work would be thrown upon those responsible for temporary mounting. A further consideration would be the additional charge on the account for mounting boards!

The system of forwarding entries directly from salon to salon has much to recommend it. In the case of foreign entries, time, expense and risk of damage is minimized and the irksome task of filling in Customs Declaration Forms largely eliminated. It is a matter for regret that U. S. Customs Regulations prevent the reciprocation of facilities available in this country to overseas entrants for re-direction of their work to other exhibitions. The establishment of extensive fixed circuits involves additional factors that are not all advantageous. There can be few honorary exhibition secretaries of experience willing to exhaust themselves annually in an effort to clear up the inevitable accumulation of inadvertent errors and mishaps resulting from some three or four previous exhibitions and of the kind discoverable only when the stage of returning entries is ultimately reached. The dangling of an extra carrot is little inducement to the honorary donkey worker in such circumstances

This analysis of certain angles on salon fees that have application outside the United States, as well as within its borders, leads me to the conclusion that the practice of asking one dollar for print entries, with aseparate, similar charge for transparencies is not unreasonable, especially when the entrant is absolved from all other expense. The separate charge for prints and transparencies appears fully justified when two or more panels of specially qualified selectors are employed. I may add that the limited financial security afforded by the revenue from fees is vitally necessary to ensure that a salon can function as a cultural and educational medium in the way indicated in an earlier paragraph.

Eric J. Hudson, ARPS
Birmingham, England

Check Your Calendar

1956

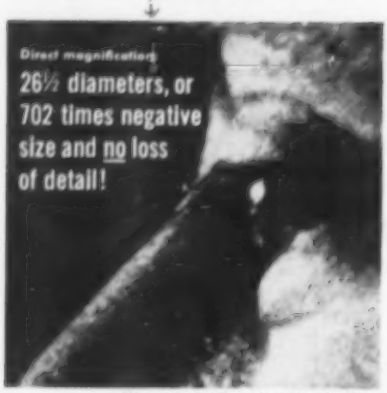
Aug. 27-31	Biological Photographic Association, Powers Hotel, Rochester, N. Y.
Sept. 10-15	High Speed Photography International Congress, London, England.
Sept. 25-29	PHOTOGRAPHIC SOCIETY OF AMERICA, Annual Convention, Shirley Savoy Hotel, Denver, Colo.
Sept. 29-Oct. 7	Photo-Kina, International Exposition of Photography and Cinema, Cologne, Germany.
Oct. 6-8	Optical Society of America, Hotel Wm. Penn, Pittsburgh, Pa.
Oct. 8-12	Society of Motion Picture and Television Engineers, Ambassador Hotel, Los Angeles.
Oct. 21	Fall Round-Up, Hotel Ambassador, Los Angeles.
Nov. 3-4	MCCC Photo Jamboree, Hotel Martinique, N.Y.C.
Nov. 4	NWCCC, Convention, Seattle, Wash.
Nov. 11	NJFCC Convention, Hotel Robert Treat, Newark, N.J.

1957

Feb. 17	Winter Round-Up, Hotel Ambassador, L.A.
May 17-19	NW Regional, Empress Hotel, Victoria, B.C.
May 24-26	Canadian Regional, Royal York Hotel, Toronto, Ont.
March	Biennial Exposition of Photography, Washington, D. C.
March	PSA World Town Meeting, Washington, D. C.
April 5-7	Optical Society of America, Bellevue-Stratford Hotel, Philadelphia, Pa.
April 28-May 3	Society of Motion Picture & Television Engineers, Shoreham Hotel, Washington, D. C.
June 7-9	Tidewater Regional, Old Point Comfort, Va.
Sept.	PHOTOGRAPHIC SOCIETY OF AMERICA, Annual Convention, St. Louis, Mo.

(Send listings for this column for regionals, Town Meetings, Round-ups and Corrals to Editorial office at least three months in advance. Any PSA activity of a state or regional nature may be listed.)

...FROM THIS TO THIS!



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Eastern Zone News

Editor: George J. Munz, APSA
37 Homestead Pl., Bergenfield, N. J.

New Jersey FCC Convention

The official date for this convention is November 11, 1956 and it will again be held at the Hotel Robert Treat in Newark, N. J.

Frank Gaynor, publicity chairman, tells me they have scheduled John and Amy Walker, APSAs, as one of the featured programs. John and Amy will present their lecture, "Design in Art and Photography," which they are preparing for the PSA Convention.

In addition to John and Amy, representatives of Eastman and Ansco will also lecture.

Invitational exhibits of prints by New Jersey salon exhibitors, plus a showing from each of the Federation clubs will be hung.

Cataract (NY) CC

The Cataract CC concluded another successful season. Its varied programs included two RLPs—"Lighting Glass" and "Lets Look Over Their Shoulders", with the programming highlighted by a personal visit by Harry Waddle, APSA, who treated the audience with over fifty of his successful salon prints.

A special gimmick was informal groups getting together in the winter at various member's homes to take portraits or still lifes. Several acceptances in both pictorial and color resulted.

Tripod (Ohio) CC

Another club concluding a very successful year is the Tripod CC, and Del Rust writes it has been the biggest year yet. Del also writes that the PSA sponsored lectures and RLPs are starting to pay off as the quality of the work shown at the annual show was the finest ever seen.

Joe Stekli received the trophy for Print of the Year and ribbons were awarded to the ten runner ups. Judges were Axel Bahnsen, FPSA, William Tabor and Leo Proffit.

Under the presidency of Joe Davidson, newly elected, the club plans to set up workshops to help the less advanced members, these will be conducted by top print makers.

Pictorial Oval N. J.

Also ending a successful season, but in a little different way, the Pictorial Oval of NJ met at 5:00 A.M. for a field trip aboard PSAer Drake DeLanoy's Yacht, "Motif III". We left from the Englewood Yacht Basin, in the Hudson River (your editor is a member of the PONJ) and proceeded toward New York Bay. Honored guest Adolph Fassbender, Hon. FPSA and his charming wife Franke were aboard with PSAer Catherine Coursen as official hostess. The cruise took us up the East River to Long Island Sound where we trailed a schooner with all sails spread, looking for the angle that would make "the" picture. All the nooks and crannies were explored for picture possibilities, then back through the Narrows past Newark Bay and finally after 12 hours of delightful sailing, food and drink, we once again became landlubbers.

Dinosaur H..nt ??

Alicia Parry, Director POM, sends news of something different in the way of hunting picture material. Lee writes, "A hair raising experience (to all home makers involved) occurred when members of the Chromophotos of Syracuse decided to descend with flashlights to the cellars in search of spiders and other photogenic material. Many interesting models were located, and all live subjects were passed from member to member until everyone had a chance to work with the "subjects"."

Miss Parry's home was the first one visited by the C. of S. and I understand a very lovely 10 or 12 legged model was located and "induced" to pose.

P.O.M.

In the same letter from Lee Parry came the news that Eastern Zone members were the winners of the June POM contest. Yonk O. Hom, N. Y. with first and second in the Pictorial class and W. J. Barrett, Mass., and Robert Pease, Penna., 2nd and third respectively, in the general class.

Top Husband and Wife Team

Once again Who's Who in Color Photography lists Edna and Bob Goldman as the top husband and wife team with a combined total of 160 acceptances.

Another Chapter?

Commander J. L. Kenner, USN, is interested in organizing a PSA Chapter in Mass. If you are interested contact the Commander at District Legal Office, 495 Summer St., Boston 10.

Muskegon CCC (Mich)

The pages of the "Exposure Sheet" official club paper of the Muskegon CCC tells of still another different type of activity.

They took part in the Southwestern Mich. CCC Summer Outing to the Kellogg Bird Sanctuary, complete with lunch, lectures and picture taking. Director of the Sanctuary Van Duesen had special blinds built for the photographers and Lew Batts lectured on the "Ins and Outs" of nature photography.

Muskegon CCC also visited nearby Silver Lake for a day of photography, swimming, sailing, water skiing and a pot-luck dinner.

Pictorial Exhibition

The Pictorial Oval of NJ and the Essex Fells Pictorialists held an exhibition of Pictorial Photography at the Montclair Art Museum. Two special programs were presented with the SRO sign out for both.

Opening day ceremonies were featured by a lecture presented by Adolph Fassbender, Hon. FPSA, and on Friday, June 8, 1956, Le Verne Bovair, FPSA, traveled from Detroit to present his lecture "Out of this World".

The exhibition had 272 pictures from the members of both clubs hung for a period of one month.

During the exhibition and the lectures the largest number of people visited the Montclair Art Museum *since the opening of the Museum*. The exhibition and programming were under the chairmanship of Drake De Lanoy, PSA.

Springfield (Mass.) PS

Another "tops" in the field trips was enjoyed by the members of the Springfield Photo Society. This was a bus trip to Cape Ann, with stops at Rockport (Motif #2), Pigeon Cove, Annisquam Lighthouse, Bearskin Neck, Rocky Neck and the Gloucester Wharfs. Included on the trip was a banquet and an inter-club competition with the Sandy Bay CC.

The members had such a wonderful time that plans were immediately started for a repeat. While on Cape Ann, members of the Sandy Bay Club were hosts and guides for the Springfield group.

Photo Guild of Detroit

The Annual Awards Banquet of the Guild was held June 16th. The featured speaker was Dr. Edwin E. Amsden, Toronto, with an enjoyable and humorous lecture "Confessions of a Color Slide Exhibitor".

Stereo

The third and final round of the seasons National Club Stereo Competition was judged at a regular meeting of the Metropolitan Stereo Club, N.Y. Approximately 150 people attended the judging. Judges for the contest were Mabel Scacheri, Frederick Adams and Bart Brooks.

Metropolitan SC were the winners of the competition with a score of 37 points. The season's trophy for top cumulative score was won by the Chicago SCCC, the closest an EZ club came was seventh, Kodak CC.

Color

Maury Lank, Supervisor, National Club Slide Competitions sends, the final results for the past season and Eastern Zone clubs are well represented among the top clubs.

We did best in the "B" with five of the top ten, EZ clubs, Springfield PS in first place followed by Albany CC, in second.

In class A we have three of the top ten with Jamaica CC in second. Not so good in the AA with two out of the top ten and Belcherton CC in fourth place. Maybe I should not write about the AAA since only New York CSC from the EZ is represented in the top ten in sixth position only 11 points behind the winner, El Camino Real.

Reorganization MCCC

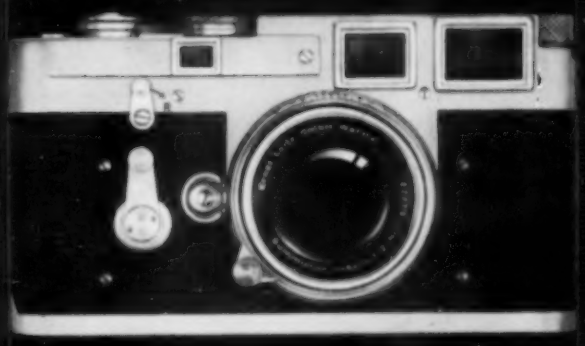
The Board of Directors of the Metropolitan Camera Club Council held their annual reorganization meeting with the following appointments being made by President George J. Munz, APSA; VP in charge of Special Activities, Edward C. Wilson, APSA; VP of Jamboree & Annual Dinner, William Hunn, APSA; VP in charge of competitions, Thomas W. Martin; Print Chairman, Drake DeLanoy; Color Chairman, Adolph Kobnert; Special Exhibits, Edmund V. Mayer, Traveling Print Shows, Sy Goldsmith; Judges and Speakers, Irene Martin; Council Honors, Dr. J. N. Leverson; Intersectional B & W contests, Joe Merlino, APSA, and color Bob Steingarten; Membership, Dr. James Jay; Traveling Color Show, Ludolph Burkhardt; Council Judges, Catherine Coursen.

A tentative date for the Photo Jamboree was set for November 3 & 4 at the Hotel Martinique. Secretary of the MCCC and the Jamboree is busy Min Sapir who is also chairman of publicity for the Council.

Husband-Wife

Here is a new twist on a husband-wife team with Dave Bodle taking over as president of the Essex Fells Pictorialists and Pauline Bodle as president of

See Eastern, p. 47



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PSA Cuts

Electros of the PSA Official Seal are now available for use of members in the sizes shown below. They can be used for stationery, membership cards of affiliated clubs, labels of PSA-Approved salons, print stickers and similar uses. All have the word "Member" as a part of the cut and 9B has the words "Sustaining Member". Regulations on use of the seal require that these words be included. These cuts are long-wearing copper electrotypes and should last for thousands of impressions.

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Photographic Society of America
2005 Walnut St.,
Philadelphia 3, Penna.

Central Zone News

Editor: Dr. Wm. W. Tribby
1265 Union Ave., Memphis 4, Tenn.

Chicago Chapter

PSA Chicago Chapter has elected the following officers for 1956-1957: Chairman, Dr. Earle Garside; Vice-Chairman, Warren Hileman; Treasurer, Victor Timme; Secretary, Mrs. Victor Timme and Directors: Orville R. Frey, Harry Boulet, Martin J. Schmidt, Jeanne Lovejoy, Conrad Hodnik, APSA, Elsi Rayfield and Arthur W. Papke, APSA.

Gulf States CCC

Gulf States Camera Club Council President, L. E. Stagg, Jr., APSA, announces that Hugh Curtis, Secretary for PSA American Portfolios, has appointed John P. Montgomery, Jr., of Orlando, Florida, as commentator for the first GSCCC Portfolio. Evelyn Robbins, APSA, of Springfield, Illinois, has been named as director in charge of this circuit, and at the time of writing the portfolio is about ready to begin its rounds.

San Antonio Show

The catalog of the 1956 Exhibition of Pictorial Photography of the San Antonio CC has been received by the CZ editor. This show is a combined effort of the San Antonio CC, Twin Village CC, and the Woodlawn CC, all of San Antonio. 81 monochrome prints are listed along with 32 color slides. The folks in San Antonio say that their exhibition in no way aspires to the status of an international salon. Instead, they want it to represent what it is being done currently by the serious amateur pictorialists of San Antonio, from beginners to advanced workers. The aim has been to show the work of as many people as possible and not to confine the exhibit to top ranking pictorialists. This show was held at the Witte Memorial Museum in June, currently with the 1955 Exhibition of Photography of the GSCCC. These shows were sponsored by the Louisiana Art Commission and the 1955 Exhibit of the South Texas State Fair, sponsored by the Magnolia CC of Beaumont, Texas.

Help Wanted

S. D. Chambers, PSA District Representative for Texas writes that about thirty PSA members have been lost in the state during the past year. He says that he would like to find the cause for this so that something could be done about it. The total Texas membership dropped from 270 to 240, according to the latest PSA Directory.

Texas News

The Convair CC of Fort Worth, Texas is planning a school. Anyone interested in signing up is encouraged to do so because the Convair CC'ers promise that the school is really going to be worth while. A "small charge" is mentioned in S. D's letter but we are not sure how much this will be.

The Baytown and Port Arthur CC's are both planning on having Glen E. Brookins during his PSA Lecture tour this fall.

The Houston Photographic Society is promoting a nice extra activity. Wives of the members are encouraged to serve as hostesses and offer refreshments at the meetings. This certainly should promote good fellowship in any club.

Travel Talk

According to the June 1956 Newsletter of the PSA Chicago Chapter, one of the most absorbing programs seen by this Chapter was presented at the meeting in May by Leonor M. Travis. Not only did Miss Travis have a set of slides of fine technical merit (made during a lengthy vacation in Europe) but also her background in architecture, archeology and history gave her talk a slant which was distinct from the average traveltalk.

Editor's Waill

No doubt, there are many in the CZ who feel that their club's activities have been neglected by this editor. "Yours Truly" wishes to state that omissions have not been intentional and that this woe-be-gone writer would like to have ten pages of the Journal for the CZ. db take notice!!

CACCA's 20th

Now that this complaint has been registered, we proceed to the 20th Anniversary celebration of the Chicago Area Camera Clubs Association. CACCA's 20th year has been most successful, according to Russ Kriete, Editor of the Association News. The annual banquet which occurred early in June marks the end of the 1955-56 season.

Two new kinds of awards were made at this year's banquet of the CACCA. These were in recognition of the efforts of some of the individuals who have been responsible for CACCA's growth and success during the past twenty years. In addition, the annual Thorek Award for outstanding contribution to photography in the Chicago area was presented. Recipients of these awards were chosen by a committee composed of five previous recipients of the Thorek Award, and three representatives of member clubs, from nominations made by various clubs in the Association.

Club Within Club

A new wrinkle in camera club activities (to us) is a club within a club. It appears that the Women's CPC of Minneapolis has a Nature CC within their club.

Print Contest

The Manitowoc Camera Roundtable is conducting a special print contest: Rules, 1. WHO MAY ENTER: Any paid up member of the Manitowoc Camera Roundtable who does not have one or more print acceptances in international exhibitions, is eligible to enter. 2. SUBJECTS ELIGIBLE: Any black and white print not more than 8 x 10 inches, mounted or unmounted. a. The original negative must be exposed by the entrant. b. Neither negative nor print is required to be processed by the entrant. c. Only recent pictures are eligible. Pictures taken prior to January 1, 1956 are ineligible. 3. DEADLINE: The deadline for entry is October 11, the club meeting night. 4. There is a limit of two prints per entrant. 5. There will be no entry fee. We especially commend this club for ideas

(See Central, p. 47)

Editor: A. H. Hilton, APSA
Route 3, Box 828, Porterville, Calif.

The Summer Roundup

The summer Roundup at the Los Angeles Ambassador Hotel on June 3rd was attended by a record breaking crowd of PSAers; 281 were at the luncheon, with Dr. Harold R. Lutes, APSA, Chairman Roundup Committee presiding. There were many outstanding programs, headed by Irma Louise Rudd's "Making the Most of Color Slides," one of the top lectures of the day, which was very instructive as well as entertaining.

Following in the Colonial Room was "How to Photograph Bugs, Birds and Animals," capably presented by Burdett White and Bob Leatherman. As in both programs for the Nature, Color and Stereo divisions, an enthusiastic audience filled all seats and most of the standing room. Burdett White showed slides of his splendid nature work and Bob Leatherman gave a shooting demonstration.

The Pictorial, Technical and Photo Journalism held-forth in the Venetian Room: First presenting Don Gillies in a fine lecture "Composition in Photography" followed by Eugene Hansen who gave an enlightening talk on "Making the Most of New Films."

At the same time the Motion Picture Division presented their program in the West Venetian Room; John J. Lloyd, one of the top shooters in PSA, gave an instructive talk on "Recording Synchro Tape."

Luncheon was served at 2:00 P.M. in the Embassy Room, at which time PSA Service Medals were presented. President M. M. Phegley made the presentation to Alice Clair Hoffman. Inocencio E. Padica was presented his Service Medal by Western Zone Director Floyd B. Evans FPSA.

The Motion Picture Division was the host at the after-lunch program with Charles Cobun as chairman, first presenting "Hawaii" by Dr. Harold Lincoln Thompson, APSA and "Alaska" by Dr. Clarence Albaugh. Many commented that these films wers tops in photography.

Fall Foundup will be Oct. 21; and Winter February 17th.

San Diego Photorama

The second annual Photorama was held in San Diego's Balboa Park recently and all signs indicate that it was successful in every way. An estimated 3500 persons attended from clubs throughout Southern California, and Mexico was represented by clubs from Tia Juana and Ensenada.

Thirty-five specially designed sets were presented by various clubs for all camera shooters and for backgrounds for the 150 models, ranging from brief suited bathing beauties to talented clowns, colorful Spanish amigos, and tumblers and acrobats.

The Southern Calif. Clubs surely know how to put on a wing-ding of a Photorama and it will pay all of us to watch for the date next year.

The Wind and Sun Council

Burdett E. White who recently won a trophy in Nature for the first year of competition held in PSA clubs, has been elected President of the Wind and Sun Council in Southern Calif. Roy Elliott, Ellsworth Fiscel, Bob Leatherman, Art Miller and Burke Maranville, all PSAers are directors.

The Council is starting on its sixth year; and now has seventeen clubs in the area bounded by China Lake on the north, Pomona to the west, Hemet south and Yuma, Arizona, east.

Hawaii Chapter

Hawaii Chapter says "Aloha to all PSAers!" They meet every first Wednesday of the month in the Board Room of Honolulu Aquarium at University of Hawaii. For details when in Honolulu, phone PSAers Mrs. Helen Dave at Trans Pacific Air Lines, Mr. Walter Davis, Aetna Casualty Insurance Co., or James Ladd, Hawaii Medical Service Assoc. *Al Schwartz reporting.*

News Blasts from the Northwest

Joe Marshall of Seattle, and a PSAer, has won many prizes, this time taking first place for amateurs in the last Graphic-Graflex contest with his photograph titled, "Is This You, Mommy?"

Cal Fanders of the Evergreen C.C. was appointed chairman of the Northwest Council of Camera Club's Convention to be held November 4, 1956. *(See Western, p. 47)*

See Ansco ad in this issue!

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Buy the Bell & Howell slide projector you've always wanted now. You'll get Ansco's Easy-Loader, with film for 160 color slides, for only $1.95. Easy-Loader equals 8 loads (ordinarily $14.80) of Anscochrome, the extra-fast film that makes 35mm color photography extra-easy. Choose the Bell & Howell precision projector you want at your dealer's today. Priced from $39.95. *Offer good during July and August only. Limited to U.S.A., including Alaska, Hawaii.*

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Editor: Rex Frost, FPSA
37 Bloor St., W., Toronto

National Club Slide Competitions

Toronto CC made a splendid showing to finish in fourth place for the final standings of the season in the highly competitive Class AAA, only seven points behind the El Camino, L.A. Calif. club. Mike Chenew, of Toronto CC earned an honorable mention in the June listings for his slide "Icy Fingers." The news came through on Toronto's hottest mid June day in a hundred years . . . 94 degrees F.

Class AA saw Ken Cucksey of Chatham (Ont.) CC picking off an HM for his slide "Barren Land", while "The Ides of March" also got into the honors column by R. K. Thompson, Color Guild of the Maritimes, Halifax N.S. The latter Club ran in 8th place for the season's final count.

A Western H.M. slide "Preparation," the work of June MacDonald, gave the New Westminster CC, British Columbia, a lift.

Chatham (Ont.) CC's first set of five slides has completed its travels with the slide circuit. Two of the three ribbons awarded this circuit of 30 slides have been returned to the Club. 2nd award ribbon was won by Francis Boyle's slide "Maligne Lake." Ken Cucksey picked off the 3rd award for "Desert Window." Other CCC slides by R. Chrysler, A. Tompkins and A. Ross, received very favorable comments.

Nor'wester Blows North Easy

Jim McVie, Victoria CC spark plug brought a glowing personal account to Ottawa of the fine-time-had-by-all jamboree enjoyed at PSA's Northwest Regional, Portland, Ore. Jim blew into the national capital for a 48 hour whirlaround in connection with the meeting of the National Advisory Committee on Photographic Arts, which, under auspices of the Canadian Government Exhibition Commission is planning a Canadian photo display in the International Exhibition at Brussels, Belgium, slated for 1958.

The Northwest Regional, according to Jim McVie, was a huge success with an attendance of some 350, which included Canadian Zone Director Wally Wood, Dr. Joe Bricker and Alastair Spence of Vancouver, Harold Robinson of Victoria, Stan Dakin, Nanaimo and a party from the New Westminster CC.

1957 Canadian Regionals

For the first time in the history of PSA in Canada, two regional conventions will be held in this country next year.

Tentative arrangements have been made for a northwest regional at Victoria, B.C., to be held in the Empress Hotel there, May 17-18-19th, 1957, under the chairmanship of Jim McVie.

Plans are now being laid also to hold a regional get together at the Royal York Hotel in Toronto, May 24-25-26, with Dr. E. E. Amsden assuming major responsibility for the organization. According to preliminary information it will be a joint affair featuring the cooperation of The Toronto CC, the Toronto Guild for Color Photography, and other CC's in the Toronto locale. An extensive program is envisioned along how-to-do-it lines, with leading Canadian and US photographers participating in the program.

Not Okayed for a Third Run

For two years in a row it was O.K. with O'Keefe's to run a $10,000 cash award photo contest for Canadian amateurs. It was the mid 20th century's finest gesture to the photographic art in this country.

According to latest information it is quite unlikely that the contest will run for a third year. The interest in the show at the Canadian National Sportsmen's event in Toronto apparently did not measure up to expectations, having regard to the high prize and organization costs involved.

Incidentally, reporting successful PSAers in the 1956 prize list, Canadiana missed listing Pelle Pete Swenson, of Aldergrove, B.C., who picked up $100 of the loot. Sorry.

Winnipeg's 10th International

May 10th to 17th Winnipeg Art Gallery showed 147 successful prints in the Manitoba CC's 10th International Western Salon. And hold everything! Not a single print listed from Hong Kong! ! This makes mid 20th century salon history hereabouts.

On the overseas front Hungary scored with 12 prints, and a further 17 came from England, France, Germany, Portugal, Mexico, Italy and Havana, Cuba.

Montrealers nicked 9 acceptances, Ontrio 6, Alberta 6, B. C. 8, Manitobans 12. Remainder was from the U.S.

Most successful Canadians were J. Fernley Dick of Victoria with 4, Jim McVie, Victoria, Blossom Caron, Montreal; Dorothy E. Benson, Montreal; Walter E. Clark, Fort Garry, Man.; A. Cowie, Edmonton, Alta; Eric Strong, Winnipeg, Man., with a trio apiece.

Among U.S. acceptances listed were Evelyn Curtis, Oakland, Cal., who snuck in 6 catalogue listings; and Alicia Parry of Syracuse, N.Y., with 5, as such a bit unorthodox.

Planning for Fall

Western Ontario Camera Club Federation has completed plans for a gala all-day meeting in London, Ontario, Saturday, Sept. 29th. A shooting session with models and instructors for color, BW and movies will occupy the afternoon. There will be a talk by Les Buckland, editor of Canadian Photonews in the evening. All members of Chatham, Windsor, Sarnia, London and Kitchener-Waterloo CC's are asked to keep the date alive in their diaries.

Editor J. L. Zakany, ACFM
V. Carranza 69, México, D. F.

Top Latin-American International Exhibitors in 1955

Who's Who in the May Journal shows Brazil led Latin America in B. & W. with 860 acceptances, followed by Argentina, 297; México, 109; and Cuba, 95. Individually José Oiticica-Filho led with 153, followed by Pedro Calheiros, 141, both of Brazil, and Mario Sabaté, Hon. CFM, APSA, 63, México. They held 11th, 14th & 78th places in overall standings. México led Latin America in slides with 113 in Color and 15 in Nature (3rd behind U. S. & Canada) and 24 in Stereo (2nd behind the U. S.). Individually, J. L. Zakany led Latin Americans with 19 in Stereo (1st outside the U. S.), 15 in Nature (1st outside the U. S. & Canada) and 61 in Color (64th overall) followed by R. Cacheaux, FCFM, 17 and Alberto Sandoval, 13, all from México.

Argentina

An exhibit of French photos was recently held at Peña Fotográfica Rosarina sent by Kodak-Pathe CC, Photo Cine Club des Finances, both of Paris and Photo Cine Club de Cenen, Vienne, present being Roger Vingut, French Consul.

Brazil

Directors (1956-58) of Sociedade Sergipana de Fotografía, are: Hugo Ferreira, President; Lelio Fortes, Secy.; José Apostolo O. Neto, Treasurer and Celso Olivo and Carlos Duarte in charge of Photographic & Social affairs.

Mexico

R. Cacheaux, Co-Editor reports: Cementing U. S.-Mexican photographic relations, last June 13th, about 50 members of El Paso (Texas) Color CC, on a week's trip thru México by train, were shown Club Fotográfico de México by its Directors. They watched 100 Color & Nature slides by J. L. Zakany. A shooting session followed, with 4 feminine models posing in typical Mexican costumes, with refreshments being served.

(Going to Mexico? Don't miss C.F.M. Address at top of column.)

Primeros Exhibidores Internacionales Latino Americanos en 1955

Según el Who's Who (Journal de Mayo) Brasil ocupó el 1er lugar en monocolor con 860 aceptaciones, seguido por Argentina, 297; México, 109; y Cuba, 95. Individualmente el 1° fué José Oiticica-Filho, 153, seguido por Pedro Calheiros, 141, ambos del Brasil y Mario Sabaté, Hon. CFM, APSA 63 de Mexicó. Quedaron en 11°, 14° y 78° lugares mundiales. México ocupó el 1er lugar en la América Latina en transparencias, con 113 en Color y 15 en Naturaleza (3° en ambas detrás de EE. UU. y Canadá) y 24 en Estereoscópicas (2° atrás de EE. UU.) Individualmente J. L. Zakany fué el 1er Latino con 19 en Estereo (1° excluyendo EE. UU), 15 en Naturaleza (1° fuera de EE. UU. y Canadá) y 61 en Color (64° mundial), seguido por R. Cacheaux, FCFM, 17 y Dr. Alberto Sandoval, 13, todos de México.

Argentina

En la Peña Fotográfica Rosarina se exhibió una colección de fotos Francesas enviadas por Camera Club Kodak-Pathé, Photo Cine Club des Finances, ambos de París y Photo Cine Club Cenen, Vienne; con la asistencia del Consul Francés, Roger Vingut.

Brasil

Los Directivos (1956-58) de Sociedade Sergipana de Fotografía son: Hugo Ferreira, Presidente; Lelio Fortes, Secretario; José Apostolo O. Neto, Tesorero y Celso Olivo y Carlos Duarte, Jefes de fotografía y sociales.

Mexico

R. Cacheaux, Co-Editor reporta: Estrechando las relaciones fotográficas, México-EE. UU., el pasado 13 de junio fueron recibidos por la Directiva del CFM, 50 miembros de El Paso (Texas) Color Camera Club, en viaje de una semana por México en tren. Después de visitar el Club, vieron proyectadas 100 transparencias de Color y Naturaleza por J. L. Zakany. A continuación tomaron fotos de 4 modelos vestidas en trajes típicos Mexicanos y les fué servido un refrigerio.

RECORDED LECTURES

Fred H. Kuehl, APSA
2001-46th St.,
Rock Island, Ill.

Individuals and clubs who have been looking for an advanced and informative type of program will certainly find it in the newest release in the Recorded Lecture Program series.

Known prosaically as Lecture No. 23, RLP's latest show is "Modern Art and Modern Photography" by Amy and John Walker. Both of these APSAers are old hands at giving lectures on modern photography, particularly with emphasis on color.

Amy has a wide range of activities in photography, not only has she been president of the New York Color Slide Club, and instructor of that club's classes in Modern Photography, but she has made a national reputation for herself as an exhibitor and judge. She has also served as the Color Division Editor for the PSA Journal.

John, on the other hand, has for many years run his own successful advertising studio in New York, and for two years was Color Director of the Professional Photographer's Association of America. He has for many years directed and taught classes in color photography.

The background and experience of these two experts should in itself be sufficient

(Continued on next page)

PSA Recorded Lecture Program

The Recorded Lecture Program offers the following programs for your club. Each program consists of a set of 2x2 slides and a tape-recorded commentary, average length, 50 min.

No. 23 Modern Art and Modern Photography, by John and Amy Walker, AAPSA.

No. 22. This Is Stereo. by Conrad Hodnick, APSA.

No. 21. The Charm of Minute Creatures. by Alfred Renfro, APSA.

No. 20. Photography Is An Art. by Angel de Moya, Hon. PSA., FPSA. Making good prints.

No. 19. Nearby and Closeup. by Dr. B. J. Kaston, APSA, a nature subject by an expert.

No. 18. Table Top Tricks. by Laverne Bovair, FPSA.

No. 17. Filters. Facts and Fun. by A. C. Shelton, APSA.

No. 16. Pictorial Photography from the Chinese Viewpoint. by Francis Wu, Hon. PSA, FPSA.

No. 15. "Let's Look Over Their Shoulders." by H. Lou Gibson, FPSA and Lou Quitt, APSA.

No. 14. Lighting Glass for Photography. by June Nelson, APSA.

No. 13. Birds In Color. by Warren H. Savary, FPSA.

No. 12. The Language of Pictures. by P. H. Oelman, Hon. PSA, FPSA.

No. 11. Prints I'd Never Send To A Salon. by George R. Hoxie, FPSA.

No. 10. Elements of Color Composition. by Bernard G. Silberstein, FPSA.

No. 9. My Camera In Search Of A Subject. by Fred Archer, Hon. FPSA.

No. 8. Let's Take Nature Pictures. by Ruth Sage, APSA.

No. 7. Abstractions. by Sewell Peaslee Wright, FPSA.

A service charge is made for each lecture. For clubs which are members of PSA, the service charge is $5, plus a deposit of $20 which is returned upon request. Your first order should be accompanied with a $25 check, to cover deposit and service charge. Clubs or groups not members of PSA will be quoted prices upon request.

Clubs which have not used a lecture and want to order, or want information, should write to:

Luther A. Clement
7705-B Lucretia Mott Way
Philadelphia 17, Pa.

PSA TIE CHAIN

Just the thing for sports wear or dress occasions, gold and blue, the PSA colors. Identifies you at a glance as a PSA member. Makes a nice gift at any time and a special sort of award for contests. Sold only to PSA Members.

$2.25

Sold only by

Photographic Society of America
2005 Walnut St.
Philadelphia 3, Pa.

reason to make every member of PSA anxious to schedule this lecture for his club's use.

Although the title, at first glance, made us wary of the show, we found that our fears were quickly dispelled once the discussion got underway, for Modern Art and Modern Photography is not only a discussion of art throughout the ages as it effects photography today, nor is it a discussion of art, ancient or contemporary, but rather it is an opportunity for us to experience some of the feelings of great photographers and great artists as expressed through their pictures and paintings.

This is a lecture with numerous wonderful color slides. The ninety-five transparencies which are included in the lecture are almost twice as many as appear in the average show, but it makes the pace of the lecture move just that much faster.

We were amused and entertained to see art in such widely diversified fields as the Old Masters, Advertising, and Magazine Covers being discussed along with today's photography.

One of the finest things I think we can say about any lecture is that after hearing it it makes us want to be bold and to experiment also to see to what extent we too can come up with unusual, unique, and beautiful slides. This lecture is certainly an outstanding one from that standpoint.

Another unusual and interesting thing about this lecture is the informal discussion which Master of Ceremonies Don Bennett holds with Amy and John following the presentation of the formal part of the tape. It's a discussion which is in its own right an education, and which makes this one of the most effective lectures for presentation before any club.

Copies of the lecture are now going out and will be forwarded to all libraries of the Recorded Lectures Program and reservations for its showing are now being accepted. If you're a new user of the lectures, check details in our box which appears on the preceding page. If you're an old hand, just write your distributor, and ask him to take care of your needs.

TRAVEL

EUGENIA BUXTON, FPSA
601 S. Belvedere Blvd.
Memphis 4, Tenn.

Two months and many miles of Portugal and Spain are behind me—too comprehensive a subject for this column's space. So, Boss Editor willing, I'd like to submit a detailed report, mas tarde, por favor.

Let's consider the subject, PHOTOGRAPHIC TOURS. Please refer to Min Sapir's amusing "Beacon Lights" in the past March issue. Having participated recently in both photo tours and the regular brand, may I put in a peseta's worth.

Granted—Min's "record shooter", "architectural bug" and "atavistic pagan" do become thorns in the pictorialists soul. Granted—some situations are not handled to the best advantage of everyone's pet interest. Now let's focus on a detail of a packaged, government-operated tour in Andalucia—"land of eternal sunshine" . . . "romance awaiting at every turn", etc.

A large busload of assorted Americans, French, Germans and Mexicans reached Sevilla late in the evening after long hours of sightseeing and rough roads. "Specialized Interests?" "CARAMBA!" They were as divergent as the relics of Santa Olalla and the location of the nearest bar. Do photo tours have problems? Ask our multilingual guide, considered the best one in Spain, who finally delivered us with mounds of baggage into five hotels. The renowned Féria of Sevilla was in progress. "O MADRE MIA!" (unquote).

On any tour I believe it's largely up to the individual to make the most of travel

With Built-in Exposure Meter • Automatic Picture Mechanism • Voigtlander High-Efficiency Lens

All controls are at your fingertips. Press the "magic levers", and the automatic picture mechanism enables you to take up to 36 shots without moving the VITESSA away from your eye. The built-in Exposure Meter increases photographic accuracy. The Light-Value Synchro-Compur automatically adjusts diaphragm as shutter speeds change. And the especially computed Voigtlander Lenses assure best color and black-and-white pictures.

VITESSA "L" — with Voigtlander Ultron f/2 lens, flash synchronized for speeds to 1/500th. Priced in United States and Canada . . . $159.50. With Voigtlander Color-Skopar f/2.8 lens, $139.50. Ever-ready Case, $10.50.

Made With German Accuracy And Care

Two Years 1756 of Tradition 1956

This is the Coat of Arms of the famous Voigtlander Family of Opticians.

Voigtländer **because the lens is so good**

Made in Western Germany

See Voigtlander Cameras and Lenses at Your Camera Store, or write to VOIGTLANDER DIVISION, 110 West 32nd Street, New York 1, N. Y., or 345 Adelaide Street West, Toronto 2B Dept. PSA-3.

Travel Aides

NEW ZEALAND—Irene A. Cooper, APSA, P. O. Box 4, Frankton Junction, N. Z. and R. A. Hoggard, Robinson's Photographic Supplies, Ltd., 356 Queen St., Auckland C1, N. Z.

Travel Aides are listed in the Geographical Section of the Directory, each marked by a black dot next to his name. Refer to the regular section for address, division affiliations, etc. When writing for information, a stamped envelope, or in the case of overseas members, a Reply Coupon, is indicated.

To become a Travel Aide and meet PSAers who travel in your vicinity, register with John P. Montgomery, Jr., P. O. Box 7013, Orlando, Fla.

situations and picture possibilities. So, if Mr. or Mrs. Pictorialist prefers to leave the scheduled local tour and if he or she returns to a rendezvous, as agreed, there should be no difficulty in searching out unusual subject matter. Moreover, I've found this arrangement conducive to better shooting. Two or three photographers of similar interests can assist each other, find and snare those elusive pictorials. Have fun, too.

Comparing the two above-mentioned types of tours, I must vote *for* the photo tour. Pictures we obtained in Canada and Mexico were quite satisfactory. Certainly most of the photo-travelers have remained good friends. Maybe Lady Luck was with us. Anyway, I am about to succumb to the "photographic dividends" promised in Navajoland and hope to join up after the Denver Convention.

* * *

The word photography and its derivative "foto" have become universal. Kodak's booklet "Vacation Europe" (price 50¢) lists simple phrases in 10 languages of help to the photo-traveler.

Here are a few samples:

In English: I would like to take your picture. Please don't look at the camera. Thank you very much.

In French: Je voudrais vous photographier. Ne regardez pas l'appareil, s'il vous plait. Merci beaucoup.

In Spanish: Me agradaría tomar una fotografía de usted. Sírvase no mirar hacia el aparato. Muchas gracias.

If the pronunciation is too difficult, you might paste it on a card and show your intended model. Or, merely point to your camera and say "Foto?"

* * *

Whenever we use models and promise to send copies of their photos, let's be sure to do this. . . . a small reward for their cooperation.

* * *

Years ago dusty barges carried coal down the Delaware Canal past the rapids and shoals of the upper Delaware River. Falling into disuse, even leaking badly in spots, it was abandoned. A portion has been rebuilt as an historical monument but the only cargo carried now is human. Two barges, one holding 20 persons and the

(*Continued on next page*)

Kodak Leaflet Provides Rollfilm Data

Recommended Development at 68 F:

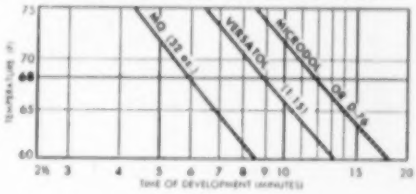
Kodak Developer	Tray (constant agitation)	Small Tank (30 sec agitation)	Large Tank (1 min agitation)
Panatomic-X Roll and 828:			
D-76*	6 minutes	7 minutes	8 minutes
Microdol*	7 minutes	8 minutes	9 minutes
Panatomic-X 35mm:			
D-76* (diluted 1:1)	6 minutes	7 minutes	8 minutes
Microdol*	5 minutes	6 minutes	7 minutes
Verichrome Pan Roll and Pack:			
D-76*	11 minutes	12 minutes	14 minutes
Microdol*	11 minutes	12 minutes	14 minutes
Universal MQ (32 oz.)*	5 minutes	6 minutes	7 minutes
Versatol (1:15)†	8 minutes	9 minutes	10 minutes
Verichrome Pan 828 and Plus-X			
D-76*	7 minutes	8 minutes	9 minutes
Microdol*	9 minutes	10 minutes	11 minutes
Tri-X:			
D-76*	10 minutes	11 minutes	13 minutes
Microdol*	10 minutes	11 minutes	13 minutes
DK-50*	5 minutes	6 minutes	7 minutes
DK-60a*	3½ minutes	3¾ minutes	4½ minutes

*These developers are available in prepared powder form in several package sizes.
†Kodak Versatol is supplied in concentrated liquid form.

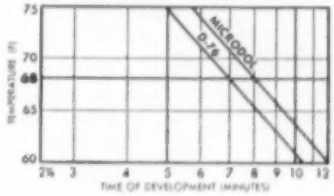
NOTE: Kodak Developer DK-20 and other developers containing silver halide solvents such as thiocyanates or thiosulfates may form a scum on the surface of the film.

Time-Temperature Development Charts: Showing developing times at various temperatures corresponding to recommended times at 68 F. *Best results are obtained at 65 to 70 F.*

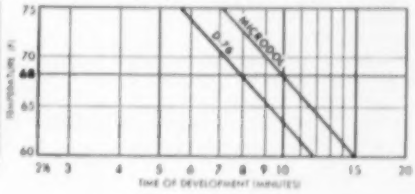
Kodak Verichrome Pan Film, Roll & Pack



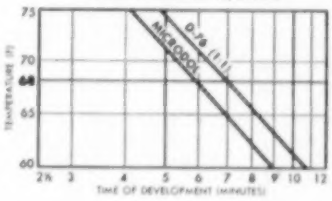
Kodak Panatomic-X, Roll Film



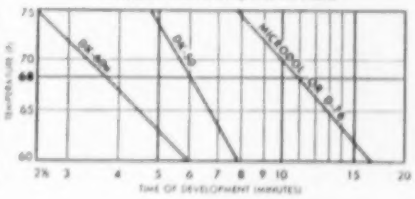
Kodak Verichrome Pan Film, No. 828 and Kodak Plus-X Film, 35mm



Kodak Panatomic-X, 35mm



Kodak Tri-X Film, Roll & Pack



Kodak has been issuing new film so rapidly of late that some of our members can't stay oriented. A new data leaflet, Pamphlet F-16, available from the Sales Service Division, Eastman Kodak Co., 343 State Street, Rochester 4, N.Y., sums up the necessary technical information about the new films.

Verichrome Pan, the newest, replaces three earlier films at one stroke, Verichrome, Plux-X and Super-XX. It is available in film pack, rollfilm and 828 miniature film. Plus-X is retained for 35mm film only and the 828 Verichrome Pan has the same speed, color and developing characteristics.

Panatomic-X is a new thin emulsion film of extremely fine grain. Tri-X is a very fast film of moderate grain, not intended for large ratios in enlarging.

The pamphlet consolidates the information on Exposure Indexes, filter factors, flood and flash exposures, development times, development charts showing time-temperature and time gamma ranges and spectograms.

Kodak has given us permission to reproduce any of the charts in the pamphlet and we felt the most practical would be the one on development and the group showing time-temperature ranges. Since other factors often influence your choice of a film for a particular job, we suggest you get a copy of the pamphlet for your files.

other 75, are drawn by mules. Short excursion trips of 1½ hours may be had on Wednesday at noon, on Saturday and Sunday at noon and 6 P.M. for $1 plus tax. The larger barge may be hired for special excursions of 4½ hours at $100 plus tax, the smaller for $50 plus tax. For reservations call Peter Pascuzzo, New Hope, Pa., phone 2842. The departure point is the American Legion grounds in New Hope.

—*Tom Firth.*

* * *

If you can't find a Travel Aide listed in the Geographical Section of the Directory (marked with a bullet, like this •), or if you want special travel information, write Tom Firth, APSA, Trappe, Md. To become a Travel Aide, write Jack Montgomery, Box 7013, Orlando, Fla. To have a favorite spot listed under PSA Travelers, send, photo, travel and picture details to Eugenia Buxton, address above.

* * *

Dorothy J. MacLean, PSA, of Gatlinburg, Tenn., announces her licensed guide service of Great Smoky Mountains National Park and surrounding area. Dorothy, a resident for 20 years, knows her subject. She will arrange private or group photo tours. The Smokies are highly recommended for fall colors and Spring Wild Flower Pilgrimages.

Tops V "Sold Out"

An announcement by W. A. Kirkpatrick, Chairman of the Tops Committee, informs us that Tops V is "sold out" for some time to come. Clubs having need of a Tops show might ask him to put their names on a waiting list for the next one.

Canadian members should note that the address of the Chairman was given wrong in the April Canadiana. The correct address appears each month on pages 4 and 48.

Pictorial Who's Who Taken Over By Team of Solomon and Hecht

The monumental task of keeping records and compiling data for Who's Who In Pictorial Photography which had been carried on by the late Cy Yarrington is to be split between two very competent men in the East.

To ease the burden somewhat the work is being divided into two parts, with Phil Solomon, 52 Lexington Road, West Hartford, Conn., handling all North American salon records and Alfred W. Hecht, Hotel St. George, Clarke and Henry Sts., Brooklyn 1, N.Y., handling all overseas salon records. To avoid confusion Solomon will handle all of the Master Mailing List.

Appointment of the two men was announced by Loren Root, Pictorial Division Chairman, in late June. Salon Directors are urged to correct their own mailing lists so that catalogs of all North American salons are sent to Solomon, all those from Overseas are sent to Hecht. Yarrington's records are intact and will be used in compiling the Who's Who for 1956.

No change in practices is planned.

Errata

An error in captioning two pictures in Photoprogress. In 1955 which appeared in the April Journal may have caused some confusion. The caption under the lower picture on page 24 is really a part of the caption for the upper picture. The lower picture illustrates a typical Minicard showing areas of code information as well as areas of documentary information.

In the May Journal, Who's Who in Color should have credited Mrs. Winifred Van Sickle with 21 shows and 33 slides instead of 20 shows and 31 slides.

Both errors are regretted.

Elections Completed; Nominees To Take Office At Convention

Elections for District Representatives for the next two-year term have been completed, according to a report by Gottlieb Hampffer, FPSA, Chairman of the Elections Committee to Caryl Firth, APSA, PSA Secretary:

The nominations were uncontested in all but seven states and the winners of these ballot elections are Bruce Cole, Arizona; C. W. Getzendaner, APSA, Oregon; Henry V. Schott, Kansas; Wm. G. McClanahan, APSA, Louisiana; Edward W. Hutchinson, APSA, Connecticut; Nathaniel H. Pulling, APSA and John Vondell, FPSA, Massachusetts; Dan D. Fuller, Mrs. E. H. Roper and J. F .Thompson, APSA, Ohio. Where more than one name is listed for a state, that stated is entitled to more than one DR.

The other nominees, declared elected without opposition, were listed in the February Journal and the complete list will be published in the next issue of the Membership Directory. Incidentally, there is one error in the current list as it appears in the 1956 Directory. Hale Van Scoy should be listed as DR for Washington instead of Clarence T. Arai who had resigned. Mr. Van Scoy was re-elected.

The Journal has not been notified of the results of the election of Division officers for the next term, but as there were no contests, the lists as published are probably correct.

Terms of office in PSA start with the Convention each year, the retiring officers serving until the close of the Convention. In practice, the new officers are keinformed of all developments so that the business of the Society and the Divisions can proceed without delay.

RTS Elects

George T. Eaton, FPSA, has been elected Chairman of the Rochester Technical Section. William S. Shoemaker and Don Grim are vice-chairman and William F. Walker is recording secretary. RTS has nearly 1400 members and holds meetings from September to May.

First Year Success

Final results of a new Nature Division activity, Color Slide Contest for Clubs, have been announced by Mrs. Irma Louise Rudd, APSA, Chairman. Final contest of the season was held at the Fort Dearborn—Chicago CC with Willard Farr, FPSA, E. Lowell Kammerer and Dr. Paul D. Voth acting as judges.

Lens & Shutter CC of Calif., was top in season scoring with 169 points, Merced CC was next with 167, followed by Boston CC with 147 and CCC of Westchester with 145.

PSA Traveler

My favorite "travel picture" is made morning, noon and night from my kitchen window. It's the New York skyline from Brooklyn Heights, across the river. If you lack a Brooklyn apartment, walk the Brooklyn Bridge from Manhattan, get on the new promenade and you'll get this view, particularly nice at sunset. Lights come on in the office buildings around 4:30 in winter. Taken with a 9x12cm Zeiss Ideal, ortho film, 2 sec. @ f:16 in November.—*Barbara Green, FPSA.*

Burdette White, Nature Color Chairman of Lens and Shutter received the trophy symbolic of victory at the PSA Round-Up in Los Angeles.

The second season of contests will begin in October. Rules will be mailed to all ND members during the summer.

National Lecture Program

Two more tours have been announced by National Lecture Program Chairman Maurice H. Louis, APSA.

Dr. Fred J. Ruch, APSA, well known color slide exhibitor, will offer his program, "How to Take and Make Better Color Slides," to about fifteen clubs in Pennsylvania in October between Oct 8 and Nov. 2. Because this tour is limited to four weeks, bookings have been solicited on a selective basis along a pre-determined route.

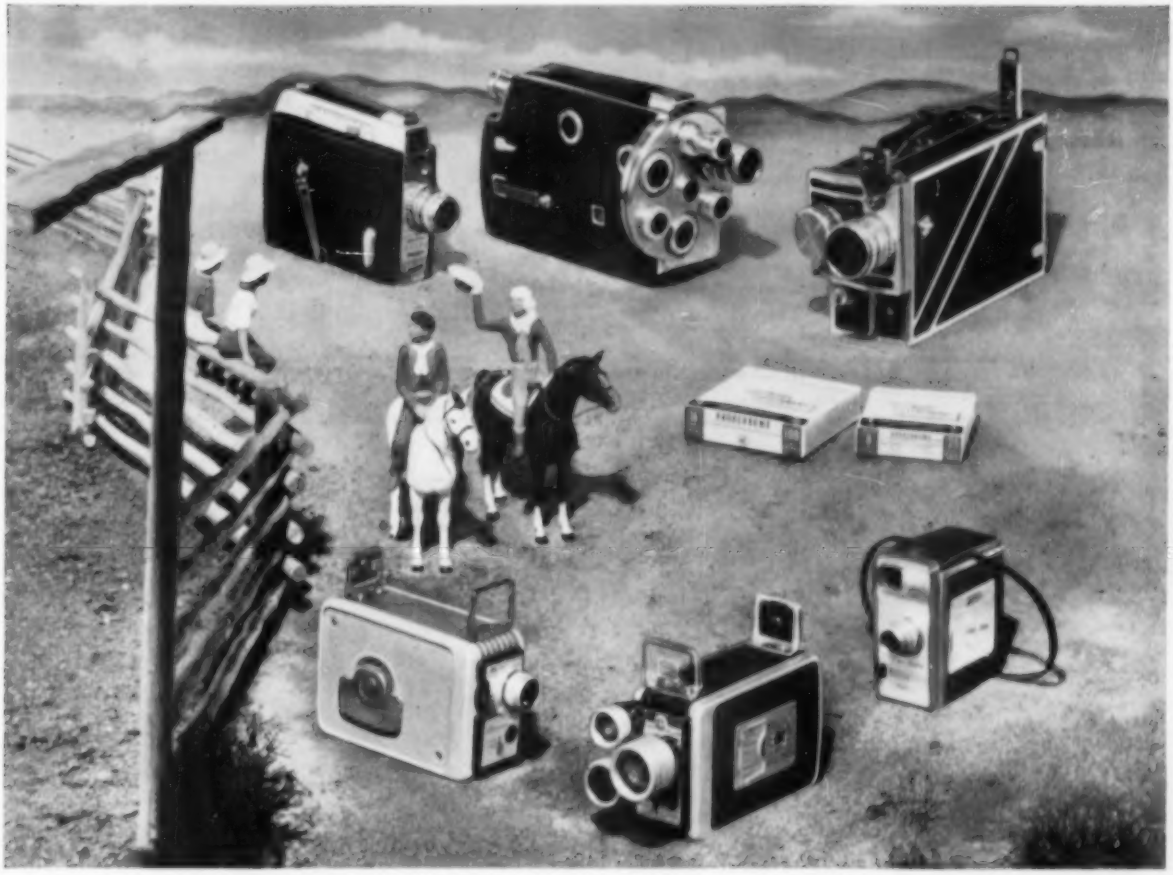
An outstanding PSA celebrity, Barbara Green, FPSA, is presenting her first color lecture, "Clicking with Imagination." She, too, is being booked along a pre-selected route from Denver, after the PSA Convention, to her home in Brooklyn, N.Y.

It is anticipated that both these NLP presentations will again be offered to clubs, councils and chapters on a wider scale.

Obituaries

Hugh N. Montgomery,57, formerly a Zone Director and president of the Birmingham CC for three years, an exhibitor and judge, died of a heart attack at his home on June 24.

Curtis J. O'Dill of Green Bay, Wis., 36, was crushed to death in the gears of a bridge when he lost his footing as the bridge was opened while he was taking pictures of boats on the Fox River at Green Bay.



There's one for you in this great new roundup . . .

Save your vacation fun with a KODAK movie camera!

From $29.95 to $1,195 . . . this sparkling new Kodak line-up invites you to keep your good times in brilliant action-and-color movies.

Some of the cameras above are snapshot simple. Some are equipped with the advanced features a professional cameraman needs. But no matter which one of these superb movie cameras you decide on, it's made by Kodak so you *know* it's good!

8mm Movie Cameras, front row:

New Low-Priced, Top-Value Brownie Movie Camera, f/2.7, $29.95. Beautiful family and vacation movies in color—with snapshot ease. Inexpensive, too—up to 50 average-length scenes on a $2.40 roll (modest processing charge extra). With faster *f*/2.3 lens, $37.50. With super-fast *f*/1.9 lens, $44.50.

Brownie Movie Camera, Turret f/1.9, $79.50. Complete—no extra lenses to buy! Shoots normal, telephoto, and wide-angle scenes—gives you 3-lens range at a 1-lens price.

Cine-Kodak Medallion 8 Camera, f/1.9, $144.50. Fits into your pocket, it's so compact! Only 3 seconds to load! 4 speeds including slow motion, plus single-frame exposure. Average outdoor settings in red. Accepts auxiliary lenses.

16mm Cameras, top row:

Cine-Kodak Royal Magazine Camera, f/1.9, $179.50. Its lens is Kodak's superb "Ektar"—gives you BIG 16mm movies that sparkle, on a screen up to 12 feet wide. 3-second magazine load; 3 speeds. Accepts wide-angle and telephoto lenses.

Cine-Kodak K-100 Turret Camera, f/1.9, $315. Holds 100-foot 16mm film roll; runs 40 feet at a single wind. *All* speeds—16 to 64 frames—and single-frame exposure, too. Telescopic viewfinder. Turret takes any 3 Ektar Lenses—15 to 152mm—without optical or mechanical interference. Matched viewfinders frame scene automatically. Adapts to make multiple exposures, fades, and dissolves. (Single-lens K-100, *f*/1.9, $279.)

Cine-Kodak Special II Camera, from $1,195. Professional camera for educational, business, or personal use—Hollywood effects made easy. Built-in controls for fades, dissolves, multiple exposures. Available with 100-foot or 200-foot 16mm film chamber.

The next time you're in your favorite camera shop, ask the dealer to show you any of these fine cameras. And there's a Kodak projector to go with each one—8mm models from $62; 16mm models from $275. Most Kodak dealers offer convenient terms.

Prices include Federal Tax where applicable and are subject to change without notice.

Kodak
TRADE MARK

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

The Kodak BULLETIN

The Schoolboy

—and the bath that turns purple when pooped . . . double tips for more versatile flash . . . the slidefile that files like a book . . . 2¾ ounces of data to fit in your pocket . . . movie Kodachrome Film without processing included . . . the future shape of stereo . . . and the best way to filter a beginner

Future

We think the time is coming when knowing how to use a camera will be an important part of the education of young people. There is hardly an industry today that doesn't use photography to solve manufacturing problems, to communicate ideas, to help sell products, to record events. More and more photographs are used in books, periodicals, and newspapers. And more and more photography is being used in schools, both to teach and for illustrating reports and projects.

A youngster 8 years old is capable of using a Brownie Holiday Camera. He'll learn a lot about the world around him through its viewfinder, he'll learn how

to operate a simple instrument, he'll learn judgment and artistic discipline. And you'll learn a lot about how he thinks, through the pictures he takes. $8.15 is a small investment for all this.

As your youngster grows older—perhaps as he moves from Cub to Boy Scout age—you'll want to shift him to a better

camera such as the $24.50 Kodak Duaflex IV Camera with a Kodar *f*/8 Lens, focusing down to 3½ feet, three lens openings. He'll learn more about photography, how to make exposure decisions.

Then, as his knowledge grows and his interests expand, you can switch him to a basic miniature such as the Kodak Pony 135 Camera, Model C. Only $33.75, but it has an *f*/3.5 lens, a 1/300-

second shutter, and all the controls he needs to take fine color transparencies and black-and-white negatives. By now he'll know photography, how to use it, what it can do. And you'll have given him a training that will serve him well the rest of his life.

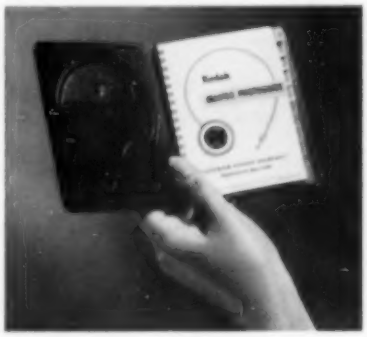
Advice

What do you tell a beginner in photography when he asks you which filters to start out with? Tell him to go down to his Kodak dealer and get a basic Kodak Filter Kit. The standard kit has just what

he needs to start with: a yellow Kodak Pictorial Filter, a Kodak Skylight Filter (Wratten No. 1A), a Kodak Daylight Filter (Wratten No. 85C) for using indoor color films outdoors, and an adapter ring if he needs one, all in a transparent plastic case with five individual swing-out compartments. The Kits come already made up for the most popular cameras, or the dealer can custom-make one for your friend's camera. Prices start at $6.00 including the case.

Data by the ounce

We have just been browsing through a 2¾-ounce encyclopedia of practical photography. It's the newest edition of



our $1.75 "Kodak Master Photoguide," a pocket-size pocketful of indispensable working data.

It contains, for example, five dial-type computers (for daylight shots, flood, flash, effective-aperture correction in close-ups, and field depth) . . . four viewing filters, to aid in selecting the right contrast filter for specific manipulation of color values . . . exposure indexes, flash guide numbers, filter data for color shots, fill-in flash data for daylight shots, data for extreme close-ups . . . guidance on shooting rainbows, sunsets, fireworks, floodlighted buildings, stage shows, night fires, Christmas trees . . .

If you're getting married, you find on Page 10 that the basic exposure for Niagara Falls, on Kodak Type F color film, under white floodlighting at night, is 30 seconds at *f*/4.5. Kodak thinks of practically everything. But this $1.75 master guide should turn *any* photo jaunt into a honeymoon. See your dealer for your copy.

and the Camera

Note for movie-makers

For a while, your Kodak dealer may have 8mm and 16mm Kodachrome Film two ways—*with* processing included in the price, and *without* processing included. There's a difference in the purchase price, and in the way processing is ordered. Your dealer has the details. (Film which does *not* include processing has a big * and a notice on the box.) Eventually, all Kodachrome Film will be sold without processing included in the purchase price.

Bookcase file

Somebody has been doing a lot of clever thinking about packaging. The new Kodak Filter Kits are about the last word in filter cases—made of clear plastic with each filter housed in its individual swing-out compartment. And now comes the new Kodaslide 400 File Box. It looks like this:

The file box is on the right, its case on the left. The file box is made of a tough, molded plastic material with a handsome leather-grain finish on the front and back. Inside are 16 yellow Polyethylene Kodaslide Boxes to hold your slides neatly in subject groups—20 to 25 cardboard slides to a box, 400 in all (176 if they're glass slides). No trouble taking the individual boxes out of the file box. When you open the cover they all tip back ready for you to lift out.

Now, suppose you're going to show your slides on a Kodaslide Signet Projector. You select the box you want, take the slides out, and slip the box itself into the receiver of the projector. When you've run through the group, your slides are all back in their box in the original sequence—ready to show next time.

That's not all. The sturdy, leatherette-covered case (at left) lets you store the file box like a book. Price for the whole works, $5.75, in red or green. Take a look, at your Kodak dealer's. It'll be love at first sight.

Purple when pooped

How do you tell when your stop bath is all played out—without even stopping to make a test?

Answer: use Kodak Indicator Stop Bath. It's clear when active, turns purple when exhausted and then looks dark under your safelight. Comes in a convenient concentrated liquid form that takes just a moment to mix with water. 16-oz. bottle, $1.05.

The shape of stereo

We've been talking mostly about the pleasure of stereo, but let's not overlook its commercial importance. Peering into our crystal ball, we think we can see the time when almost every traveling salesman will carry a stereo viewer and a pocketful of slides showing his products. If you were selling 200 kinds of shoes, or a line of turret lathes or marble monuments—wouldn't you rather rely on three-dimensional full-color slides than carry samples?

Apropos of this, the sales manager who purchases an $84.50 Kodak Stereo

Camera would look smart indeed. For he can make slides of his products, furnish them to each of his salesmen, along with a $12.75 Kodaslide Stereo Viewer. You'd look smart for suggesting the idea, too.

No problem

What happens to your flash gun if you trade a camera with an ASA bayonet connector for a camera with a European-type connector? If your flash is a Kodalite Super-M Flasholder you just continue to use it on your new camera, for the Super-M comes with both ASA

and European-type connectors. If you own a Kodak Standard or B-C Flasholder, you'll be all set with a $1.10 Kodak Single-Post Flasholder Adapter to adapt it to the European connector. Even if your new camera has a clip-type flash connector, you're still in business with the same flash gun with a $1.35 Kodak Clip-On Flasholder Adapter.

The point we're making here is that Kodak Flasholders can be used with practically any camera.

Same goes for the Kodak B-C Flashpack. It's the best medicine we know of for *any* non-B-C flash gun, Kodak or otherwise, that uses two "C" batteries end to end. B-C gives precision-timed synch right up to the last gasp of the battery. Price, $2.95 (less battery), at your Kodak dealer's.

It presses the button

Back in the days of the first Kodak Camera, you sent camera, film and all, back to Kodak for processing, and we used the slogan, "You press the button, *we* do the rest." Later, we bragged about Kodak film: "You press the button, *it* does the rest." Now comes the Kodak Auto-Release: *It* presses the button, and all you need do is get into the picture. It performs this service for any camera that uses a cable release; costs only $3.86. You need one.

Prices include Federal Tax where applicable and are subject to change without notice.

Kodak

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

José Ortiz Echagüe. Hon. FRPS

By Eugenia Buxton, FPSA

PSA Journal Travel Editor

THE NAME OF JOSE ORTIZ ECHAGUE is now for me much more than that of the renowned pictorialist of Spain. Language barrier notwithstanding it was my great privilege to be granted an interview and to visit with him for almost an hour in his "laboratorio" in Madrid.

Señor Ortiz Echague received me most graciously. He began our interview by showing me his first camera, a rather antiquated Plaubel Makina with which he made his first picture at the age of 15, some 55 years ago. This same instrument, a bit modernized with new lens and viewfinder, still serves the master. In addition I noticed a Leica, Linhof, Speed Graphic and several large view cameras, also a portable electronic flash unit.

Today, as a leading automotive and aeronautical industrialist of Spain, Don José still finds time to devote to pictorial photography, using weekends and infrequent vacations for this purpose. In sorting through several stacks of salon prints and color transparencies in order to show me the many pictorial possibilities of Spain, he explained that his principal photographic collection was for the moment in San Sebastian for exhibition purposes.

I inquired about his method of photographing and he replied that he always works "on location", never indoors, and uses an automobile to find subject matter, often in very remote sections of the country. Sometimes he must leave his car and hike with light equipment into the most inaccessible places.

Technically, Don José is famous for the direct carbon process by which his salon prints are made. (The samples shown on the following pages are all by the Fresson variation of direct carbon). As both illustrator and editor of many books on Spanish subjects such as "Types and Costumes", "Villages and Towns", "Religious Spain" and "Castles", he had no peer. Here is an artist who loves to portray his country and who has captured the true photographic poetry of Spain.

Señor Ortiz inspired another traveler to try, and to master, his favorite Fresson process. Willard Carr wrote in the Journal for September, 1955, giving all the details.

Lino de duelo (Lino in mourning)

Jose Ortiz Echagüe

Will Control Processes Return?

By Franklin I. Jordan, Hon. FPSA

A correspondent (Willis A. Boughton, May issue) has asked if there is any chance of the photographic control processes coming back into general use. The answer is categorically NO. There is no more chance of the early processes coming back than there is of the horse and buggy coming back, and for the same reasons. As one who still has an enduring love for both, I cannot be accused of prejudice against them, but they both were the products of a bygone age whose needs are no longer with us.

Sixty years ago plates were color blind—but literally. Blue came out white and yellow black. Witness Brady's portrait of Custer with raven locks instead of the yellow ones with which he was actually adorned and for which he was so well known. And I remember being photographed in 1894 with a blue ribbon, the token of first prize that I had won in some contest. Imagine my chagrin when that ribbon came out white in the picture when white signified third prize. You may well imagine how many other subjects had a real need for altering tones in a photograph. Especially so as there was no chance to dodge tones in printing because prints had to be made by contact, there being no practical paper fast enough for projection printing. The first enlargements were called solar enlargements because they had to be made with the sun shining through the negative. Emulsions on paper were not only very slow but they were very poor in quality and so weak that they had to be so completely reinforced by crayon that they were commonly sold as straight crayon drawings. The paper also had a very short scale so that its results were mostly soot and whitewash, and under existing craftsmanship its permanency could not be depended upon.

Multiple Gum

In this situation multiple gum was a life saver. Its prints were absolutely permanent and you could make them in any color demanded by the physical characteristics or mood of the subject or by your own arbitrary preference. One printing in red among several others in black or brown imparted a pleasing warmth to flesh tones without disclosing the modus operandi. With six or eight printings you could reproduce almost as many tones as your negative had, and you could alter the value of any of them at will. The actual depth of the accrued printings gave a richness to the prints like that of a heavily pigmented oil painting. It was, and is, the king of all photographic processes.

It would take twenty or more hours to make a single print by this process, but the results were worth it. A good portraitist could get $200 or $300 for a 14 x 17 multiple gum at a time when a dollar contained a hundred cents and very few people earned $200 a month. The amateur could afford to spend that amount of time on a single print because there was no exhibition schedule to keep up with and one print was all he wanted anyhow. There are many families today whose most prized heirloom is a multiple gum of their bewhiskered old ancestor who toiled mightily that they might live otherwise.

Chlorobromides

With the turn of the century photography went ahead by leaps and bounds. Lenses went from f:8 to f:4.5 immediately and ultimately to less than unity and usefulness. Negatives went to film with manyfold increase in speed and they were sensitive to all colors and could be used in easily portable sizes because the new chlorobromide paper excelled the virtues of both its ancestors and its use spurred manufacturers to produce enlargers with unbelievable facility for dodging and control. It was soon a rare negative that could not be made to yield by straight photography a print that compared favorably with platinum or carbon. Bromoil and Carbro which obviated the necessity for an enlarged negative prolonged the life of the control processes for a while but Mediobrome gradually spelled their doom because it will do all that they did, and much easier.

Mediobrome

Mediobrome is a process of such antiquity that no one living can remember its beginning. It was old when the Boston Photo Clan about 1905 made it their standard medium and called it Clanoil. But mostly it went without a name and was just a thing you did instinctively. It is described in a book on the Control Processes that I wrote in 1936 and even so late as that it had no name to handle it by. Soon after that Leonard Missonne took it up and christened the foundling Mediobrome, and that name stuck, thanks to his prestige. He made his great reputation and worked almost all his life in Oil and for convenience made all his prints on a certain brand of transfer paper of the Autotype Company of London. When they withdrew that paper from the market he would try no other although there were many other papers equally suitable for Oil. Soon we noticed that his prints in European shows were listed as Mediobrome, a name unknown to us, and there was much speculation on this side of the water as to what this process could be. When they reached our shows we had a good laugh at meeting an old friend. Missonne told me that he found this process as well adapted to his needs as Oil, and indeed when he had acquired his ultimate facility in it, it was hard to tell one of his Mediobromes from an Oil. On rough paper they look like Bromoil (of which Oil was the prototype), on smooth paper they look like Carbro, and they rival both in length of scale.

Photographic materials have been improved until now they

El beso al Prior

Jose Ortiz Echagüe

have practically none of the defects and limitations that necessitated and justified the time-consuming control processes. Mediobrome was one of the earliest of these and it still holds the boards when the others have come and gone. In my opinion it will do anything that remains to be done now and do it so quickly and easily that it can find a place even in the fast-moving world in which we now live.

Paper negatives

The last developed on the long line of control processes was the paper negative which had a short vogue a while ago, but the results were pathetic. It would do anything that was claimed for it, but there was little that needed to be done when the fullest use had been made of the wonderful modern materials. Enthusiastic young workers learned this process and then looked around for something to use it on and had hard work to find anything. The result was that they changed about everything in sight just because they could. The most that could be said for this process was that it was the quickest way to get twenty prints exactly alike, and that was quite a boon to people imbued with the idea that their self-respect demanded having 200 prints a year hung in shows. It became a favorite pastime at camera clubs to show a straight print from an original negative and alongside it another print from a paper negative showing what changes had been made. After all the caustic remarks had been tallied it was often the consensus of opinion that the thing looked better before this guy revealed his soul by the changes he had made. The reason of course was that the maker was a very good mechanic but a darn poor artist. Control processes were for artists. In the hands of others they were dangerous weapons.

At the present time about all that ever needs to be done to a print is to subdue or eliminate a background that is too busy. More often than not this can be done acceptably by dodging during enlargement, but in extreme cases Mediobrome will put the finishing touch on it.

But in photography as in all other crafts there will always be a few devoted souls who work only for their own satisfaction and heedless of praise or blame want only the ultimate in perfection in what they do. For such as these, there is no substitute for a multiple gum. I was once surprised to learn that a business friend of mine had spent all his spare time for a whole winter hand-rubbing a gun stock that he had made. But I was then not surprised to find out that another unsuspected avocation of his was making multiple gums. He was that kind of man. I had thought that I knew everybody who was making multiple gums at the time but I learned that all I knew were the ones who exhibited their work. This man had never exhibited a print but felt amply repaid for his effort by the personal satisfaction they gave him.

The protagonists for the mechanical age in photography that followed the era of control processes often claimed that makers of gum prints were trying to imitate oil painting. They called it a bastard process because the result was not in metallic silver. Lacking art education and appreciation, they failed to observe that a statue was a statue whether whittled out of wood, chipped from stone, or cast in metal from a clay model, and all that they had in common was that each of them expressed in three dimensions the perception of the artist. Photography is one of the most versatile of mediums and can produce its results in gold, silver, iron, platinum, or pigment, and has done so throughout its history. Carbon was long esteemed one of the finest photographic processes and held its own alongside silver prints and was considered superior to them although its images were in pigment. Any resemblance of a pigment print to any other art medium is as purely accidental as is the resemblance between an etching and a pen drawing. Limiting photography to silver prints would be like limiting the sculptor to the clay model from which he cast his bronze.

Silver prints in their present perfection satisfactorily perform the functions for which most pictures are made. Control processes are no longer needed to alter values, which was their original purpose, but pigment prints have an esthetic appeal because their mechanical antecedents are not as insistently obvious as are those of silver prints. This is too fine a distinction for most photographers to apprehend, but there will always be a few meticulous workers who think that it gives an edge to their product that warrants the effort required to produce it.

Mr. Boughton also inquired if prints by control processes are unacceptable to present-day salons, and if so, why. I can give him the answer to that one, too. One of the last entries I sent to a salon included a bromoil that I thought was pretty good, but it was turned down. That had happened to me before, so I thought no more about it until a friend later told me that he had been at the judging of that show and that my bromoil had the jury buffaloed. They were duly impressed by it as a picture but could not make out what the process was but finally decided that at any rate it was not photographic, so that automatically disqualified it. *O tempera, O mores*, if you get what I mean.

An Orchid To Jo'burg

We have commented ere this on the gracious little touches added to exhibition photography by our friends in South Africa. How one of their internationals photographs each display panel and sends it to the exhibitor with his copy of the catalog.

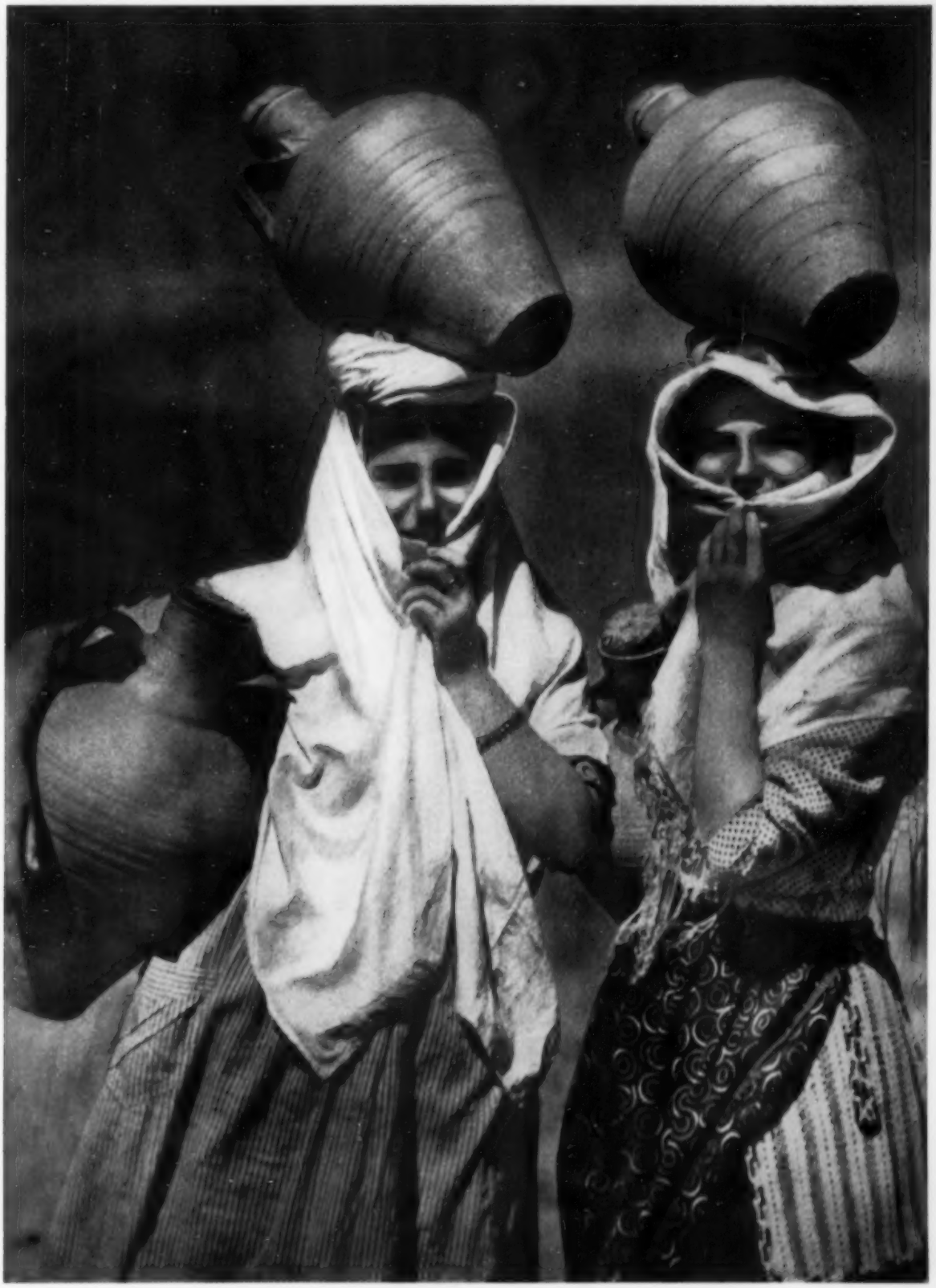
Now, through Ray Miess, FPSA, PSSA Rep in the U.S., we learn of one more of these nice touches which do so much to build international friendship through photography.

Ray, as Chairman of our International Activities, had routed a one-man show by Arthur Underwood to the PSSA for circulation to the clubs of southern Africa. Kin Bensusan, active internationalist of the Cape, toted a tape recorder to the Johannesburg showing of Art's prints. As the club members circulated to examine the prints he called several to his mike for their comments, then when the meeting opened and the members discussed the prints, he opened the mike wide and recorded the rather hot discussion about each print. The comments were varied, and Art had his critics as well as his defenders. Listening to the tape however, we could hardly believe one comment from the floor. Someone mentioned that the prints seemed a little on the dark side. Another said he had examined them in strong light and they were really quite good. Then came the snapper . . . a voice from the crowd recorded quite clearly. "Those fellows in America use a 500-watt flood light every six feet in their exhibitions so they have to print them dark." What American show uses such excellent lighting? We'd like to see it. Apparently this fellow never heard the arguments about the light box, especially the one we've heard repeated many times, that you should make a dark print for the judging and furnish a light print for the hanging!

But we digress.

Through the kindness and thoughtful act of Dr. Bensusan, Art Underwood can sit comfortably at home before his tape recorder and hear his prints discussed at a club meeting in far-off Africa.

What a thrill that must have been.



Aguadoras Andaluzas (Andalusian water girls) Jose Ortiz Echagüe

Make Your Slide Show Sing!

By Irving A. J. Lawres

Not long ago, I was invited to a friend's home for the showing of color slides by several photographers. Included in the party was Eddie, a non-camera club amateur, who had been asked to bring along the slides he had taken on a European tour. And he brought them! All 500 of them!

At 11:30 P.M. the distraught hostess interrupted to announce that refreshments were waiting. On the way into the dining room, Eddie whispered to a few of the guests that he had brought along some flower shots and if anyone was interested he would be glad to show them after coffee. Fortunately the refreshments and conversation took an hour and at 12:30 every one dashed off.

Eddie's 500 slides would be too many, even if they were all good, which they were not. Many were poor and most were mediocre. The pity of it, however, was that possibly 100 were quite acceptable, and if they had been selected, arranged into a logical sequence, with possibly a title slide and a "That's All Folks", the photographer would have had a nice little show and quite long enough. There is an old vaudeville slogan which the color slide photographer can take to heart, "Stop while they are still cheering."

For Eddie to have cut his show so drastically, about 80%, was doubtless psychologically impossible. Apparently, he did not even throw out one slide. Showing a slide two stops underexposed he said, "This is a little dark but we had very bad weather in Munich. There was nothing else I could do." This alibi almost made some of us scream and say that there were several things he could do. In Munich he could have refrained from taking the picture, and failing that he could have resisted showing it.

In short, the excellence of a slide presentation depends almost more upon what the photographer does after he gets home than upon what he does "on location." In other words, what the photographer throws out, gives to the Hospital Project, or files away in yellow boxes is, in a sense, more important than what he keeps.

Editing makes the great newspaper, book, article, or sermon. The author himself must use the blue pencil ruthlessly on his own work. Beginners have difficulty in doing so. For the beginning author to strike out a few high sounding paragraphs is like killing part of himself. As he becomes more experienced, he learns that fearless blue penciling results in pieces that race along, make easy reading.

The color slide photographer has the same problem and he should undergo the same course of development. At first he wants to show everything because he has so little. As he progresses he should learn that 50 good slides make a better show and do more to enhance his reputation than innumerable slides of varying quality. Hollywood is noted for using only a portion of the film actually exposed; in some cases only 1%. Yet the West Coast producers have the finest cameras, lights, props, and limitless technical talent of high competence. If they find it necessary to select and discard, what about the beginning amateur?

After a slidemaker has been shooting for a while he begins to build up a library or supply of slides. Except possibly for travel shots, the slides for a long time may not fall into any logical sequence but after a few years and much shutter clicking a little analysis will reveal that many slides can be grouped into different categories.

Slides in each category may vary in number from 50 to 500. The photographer can then build half a dozen interesting sequences if he will take a few necessary steps by way of preparation.

1. Select only good slides that are properly exposed and have some interest value. Avoid duplications and near duplications. Do not include any slide for which an apology must be made. The photographer should never have to say, "This is a little overexposed but I am showing it because . . . "

The selected slides will be many fewer in number than the group started with, but an interesting sequence can be made with only ten slides. The Gaspé trip may take 125. If the photographer has many sequences of different lengths, he is equipped for all occasions. If he attends a party with eight other photographers, all of whom are asked to bring slides, he should not hog the projector. One of the really good ten-slide sequences may steal the show.

2. Review each selected slide critically. Many will need cropping to eliminate uninteresting foreground, empty sky, that half a man protruding in from the left, that mass of meaningless spinach at the right, etc. Horizons should be straightened and colored gelatins added here and there to tone down a bright fence, and so on. It is surprising how much slides can be improved in remounting.

3. Make a few titles and a "Finis" slide to add a professional touch. This can often be done in simple ways such as by shooting a direction sign, an entrance gate, or a travel folder.

4. Prepare a running commentary on cards with the essential background information. Become familiar with the information but don't memorize it. Don't read a slide-by-slide commentary. Get your information well in mind and then do the best you can "extemporaneously." Even if you halt and fumble, your presentation will be natural, not wooden. Most important, it will be YOU. After all, you are not Burton Holmes. A good, natural *you* will make a much better impression on your audience than an imitation Burton Holmes. File your cards and review them before each presentation. This will save you the effort of redoing your spade work.

Don't expect to win the enthusiastic approval of an audience with a sloppily presented collection of slides which, even if they are properly exposed, are disorganized, repetitious, and basically uninteresting. Careful preparation is necessary for any kind of show, speech, or sermon, no matter how short. The same is true of a slide presentation. If you spend many hours selecting and working over those slides you will probably come up with a show that really sings!

Irv Lawres is a member of several camera clubs, has served as an officer in all of them, and as a judge and lecturer in the New York area. He lives in Bronxville, says his wife is the better photographer, though she tries to keep it a secret. He is an officer of a bank in New York City, a native of Milwaukee. He is a three-star color exhibitor.

Pescadores de Angulos (Fishermen)

Jose Ortiz Echagüe

Ruinas y rebaños

Jose Ortiz Echagüe

Motive In Nature Photography

By Joseph R. Swain, PSA

Nature illustration is an ancient art. The caves of France have their deer and cattle frescoes. "Newspaper Rock" in our Arizona Petrified Forest Nature Monument has reptilian and astronomical figures. Why these primitive artists created their pictures we can only conjecture. Perhaps they were religious symbols, or magical signs intended to influence the hunt or to secure some other boon from a perilous environment, or a mixture of the two. That these forgotten illustrators were keen observers of nature and for their time excellent craftsmen has been conceded by many modern artists who know their work. Hence it may be that they had some interest in art for nature's sake in addition to their primary motive.

Later nature artists have been many. In the single field of bird illustration scores of workers might be recalled: wood cut makers, etchers and engravers, lithographers, and painters. Earliest in America would be Wilson and, of course, Audubon with his monumental "Birds of America". Louis Fuertes, Roger Peterson, and Rex Brasher carry the tradition to our own day.

The uses to which these men put their pictures well indicate their motives. They were, or are, ornithologists first, artists second. That is, they were or are primarily bird lovers and students of bird life, intent upon understanding birds, and calling birds—their interest, beauty, and value—to the attention of their contemporaries. Thus Audubon interpreted for Europe and infant America the bird life of a comparatively unknown continent. Peterson's passion is not merely to sell his excellent popular field guides. He is first a great conservationist intent upon preserving a portion of our world heritage through helping more people to observe precisely, to identify species in the field quickly, and to appreciate intelligently the place of our avifauna in world ecology. Similarly Brasher has given his life in an almost religious dedication to depicting for our day the birds of North America, even to including in his nearly 1000 plates slightly varying sub-species and sub-races. Fittingly a grateful Connecticut has provided a public sanctuary for his splendid water colors in the mansion at Harkness Memorial Park at Waterford, Conn.

The early great among nature photographers followed a similar tradition. Chester Reed, Frank Chapman, the elder Pettingill, Arthur Allen, and many another whose work is buried in back number files of "The National Geographic", the "Audubon Magazine", "Nature" and "Natural History", were intent upon calling some portion of the natural world to the understanding and sympathetic protection of their fellow citizens. Often they labored with heavy equipment, slow lenses, insensitive emulsions, primitive transportation, reluctant editors and an indifferent public; yet their collective works in black and white and early color constitute exhaustive reports upon our total flora and fauna. Through widespread publications, public school and museum outlets, and the lecture platform they made America conscious of her out of doors, and the imperative necessity of intelligently managing, rather than exploitively mining it. Thereby they helped to create the public opinion which brought into being our conservationist movements, expressed in our National Park and National Monument System, and many of our state and local parks, forest preserves, and sanctuaries.

Now comes the army of amateur nature photographers. Now come the debates over what constitutes a nature photograph, what should be included in a nature exhibition, who is best qualified to be a "nature judge," and whether the canons for judging a nature show shall be the same as those for selecting a pictorial salon.

The great trail blazers in nature illustration would rejoice in the numbers, and in the quality of work done by many of their descendants, even their pictorial step-children; but the controversies probably would confound or amuse or irritate men who knew little of competitive exhibitions, but had interesting news to report about the great universe in which they lived.

One of our international shows has as its slogan: "To make the naturalist a better photographer, and the photographer a better naturalist." Surely a laudable ambition! There have been competent naturalists who were not effective illustrators with pen, brush, or camera; and unfortunately there are many nature exhibitors who are primarily pictorialists working with natural material without pretending to have a naturalist's interest in any of it. Unquestionably they have produced many worthwhile photographs, but others must interpret them. This is a pity as the makers thus miss the fun of nature hobbies far beyond photographic methods of recording natural objects. I rejoice, therefore, at the long overdue discussion of recent months which challenges the nature photographic fan to become a competent amateur naturalist in howsoever narrow a sphere.

Probably nature amateurs take pictures for as many reasons as other serious workers: to record the passing year, as vacation memories, for the camera club, exhibition, or contest, or just for the fun of a day in the open, or for the joy of self-expression. But the opportunity is offered us to stand in a truly great tradition of men and women with a mission far beyond the picture itself and any notice which it might bring the photographer, workers who have built our museums, created our conservationist movement, and actually awakened US to an appreciation of our heritage in America's out of doors. And these men were first naturalists who would have scorned to use natural things merely as objects to photograph, without knowing their names—or if need be naming them—studying their life histories, discovering their ecological setting, planning their display in museum exhibits, and calling others to know, appreciate, enjoy, and conserve them.

Let us, then, have a hearty scorn of regarding a flower, bird, insect, or mammal merely as an object to challenge our skill with the camera, and let us scorn also regarding ourselves as "nature photographers" because our pictures win the "ohs" and "ahs" of friends, or acceptances and awards in exhibitions; while to our shame we have to admit, at least to ourselves, that we do not know the name of the subject, let alone a bit of its way of life and family connections, or that we have trampled a habitat or broken up a nest in photographing it, and know nothing whatever of the creature's place in the ecological scheme of things.

Obviously we shall not all at once become Muirs or Burroughses, Forbushes or Cruickshanks. But we shall place more importance upon a growing at-home-ness among nature things—whether wild flowers, ferns, shore life, insects, birds, mammals, or whatever area we choose to study with guide books, observation hours, and lens—than we do upon the applause of any audience, our star rating in even the Nature Division of P.S.A., or what may or may not come into our financial till. We shall be nature photographers, first, because we want to be persons who are aware of and

(See Nature page 47)

Un pastor en Castilla (Shepherd in Castile) — Jose Ortiz Echagüe

Movie Programs for a Year

By George W. Cushman

Since our survey last year showed a growing tendency for movie club programs to be heavily entertaining rather than educational, many club officials have written me asking for suggestions for club programs which would be more beneficial to the serious club member—the one who joined the club to get some usable and helpful information from it.

In answer to those many requests, here is a full year's program, designed to present a complete coverage of subject matter for all members, no matter what their level in movie making.

This outline is based on two meetings a month.

SEPTEMBER 1

"Close-Ups and How to Make Them." What is a close-up? Why do we use them? What are the two primary methods of making close-ups? (Auxiliary lenses and extension tubes.) How is the field determined? How is correct focus obtained?

SEPTEMBER 15

"Continuity—How to Get It" What is meant by continuity? Is it important in all types of films? How is it obtained in travel films, home record shots, children's films, documentaries?

OCTOBER 1

"Lenses, and How to Use Them." What is the f: number? What does it mean and how is it used? When should a wide angle lens be used instead of a normal lens? What other uses are there for telephoto lenses besides magnification of the principal subject?

OCTOBER 15

"What's New?" Have a local dealer or someone in the trade tell the club of all the new types of equipment that have been introduced on the market during the past several months. Have this equipment at the meeting and demonstrate it.

"Round Table Discussion". Ask two or three experts in the club or surrounding area to answer questions from the members on any subject relative to movie making, this to follow the discussion of new equipment and take up the remainder of the evening.

NOVEMBER 1

"Script Writing" Why is a script necessary? How to write a script. How to follow a script. Writing a script after the film has been shot. What is required in a good script. Changes required when shooting the script.

NOVEMBER 15

"Auction Night" Urge all members and dealers (within reason) to bring unwanted equipment to be auctioned off to the highest bidder. One member acts as auctioneer, beginning at the minimum price desired by the owner. Club treasury is to receive 5%.

DECEMBER 1

"Christmas Movies" Have one or two members bring outstanding Christmas movies to be shown. The purpose is to encourage the making of Christmas movies. Get the members to do more than shoot the usual record shots. Urge them to do something different. Give several suggestions for Christmas scenarios.

DECEMBER 15

"Winter Exposures" How to photograph snow so that it looks like snow. Suggestions for winter filming. Don't let the camera gather dust until summer. Troubles encountered in cold weather filming (camera motor slowing down, etc.) Let the discussion be shorter than usual, followed by a club Christmas party with refreshments and exchange of movie gifts up to $1 value.

JANUARY 1

"Beginner's Night" Many people will have received a movie camera for Christmas and they won't know how to use it. Invite them as guests of the club to attend. (Some may join.) Have your local dealers spread the word to new customers. Tell the elements of camera handling, care of the camera, hold it steady, length of scenes, etc. Many of the old timers can profit by this "refresher" course.

JANUARY 15

"Lighting Demonstration" Place three or four lights in various positions and shoot a short scene of each. Point out the right and wrong methods of light placement. Discuss the difference between indoor and outdoor color film. Discuss the color value of light and encourage indoor filming.

FEBRUARY 1

"Tricks and Effects" But first, show the film taken last meeting, reviewing where the lights were placed and the results obtained. Discuss tricks and how the more simple ones are made. Tell not only the various ways of making fades, but explain when, where, and how to use them in a film.

FEBRUARY 15

"Adding Sound to Films" Describe the methods most used, such as double turntables, tape recorders, magnetic stripe, sound on film, and so on. Give advantages and disadvantages of each and demonstrate as many as possible. Show how approximate synchronization can be maintained. Mention stroboscopes and how they work. Encourage questions.

MARCH 1

"How to Make Titles" Show title setups, mention the various kinds of lettering, review focusing and centering procedures as discussed in September 1 meeting. Don't overlook guidance on how to word titles and what information to include in the text as well as what to leave out.

MARCH 15

"Annual Club Movie Contest" Encourage every member to enter a film. Give prizes or trophies if possible. Members of the audience can judge, or if the number of entries is large films should be submitted early and the films judged a few days before this meeting. If your club holds its contest at some other time of the year, just switch this night to that time, giving that program on this night. This is often included with the annual meeting and banquet.

APRIL 1

"How to Judge Exposure" Display and demonstrate the leading types of exposure meters. Tell how to use them, but point out they can't think. Show how to estimate exposure without a meter, and show films illustrating proper and improper exposure.

APRIL 15

"Filming a Scenario" Have the members bring their cameras and shoot a short scenario. Prepare the scenario in advance and rehearse the cast a few days before. Have one member set up lights, another direct, a third advise cameramen where to set cameras and assist them in proper focus and exposure.

MAY 1

"Summer Filming" First show one or two of the films shot last meeting if ready to be shown. For the coming summer months, discuss vacation filming.

describe what to do and what not to do when shooting vacation films. Stress the importance of action in scenes, and the value of good sequence structure. Encourage members to study in advance the trip they will take so that they will have some idea of the subjects they will be wanting to photograph.

MAY 15

"The Ten Best" Book the prize winning films some time during the year and show them to your club. We can all learn from looking at the best examples of filming available. Study the prize winners and point out to the club the good techniques employed in these films and why they won.

JUNE 1

"Using Color Correctly" Point out how to use color rather than merely record it. Show placement of color values in a scene. Show how colors clash, how in many instances the effectiveness of the scene is increased by rearranging the colored subjects, such as employing a neutral color as a background for flowers, etc.

JUNE 15

"Annual Field Day" This should be on a Sunday. Pick some location not too many miles away which offers movie making possibilities. Encourage the members to come and bring their cameras. Assist the newer ones to use their cameras properly. If no interesting place exists, a simple scenario can be prepared, though some natural spot, such as a zoo, may appeal to more members. If possible, offer a prize for the best, most interesting film taken during the day, the films to be projected at a future meeting.

JULY 1

"Film analysis" Encourage any member to bring a film on which he wants suggestions for improvement. It might be well to make sure you will have about four or five films of this type for this meeting. Ask two or three experienced members to point out ways in which the film can be improved. Indicate the film's strong points as well as its weaknesses, for every filmer must be encouraged.

JULY 15

"Animation" This should include all the kinds of animation such as single frame, eight frame, etc. Show how animated cartoons are made, how title letters can move about via the single frame method, how to animate maps, how to determine the speed of the motion by counting the frames in relation to the seconds of time. Show an animated film if one can be obtained and tell just how the animation was accomplished. Might also explain the separate layers or planes of celluloids as used by the professional studios.

AUGUST 1

"Specialized Filming" Discuss how to film under water, using air tight glass or plastic boxes, how to film in high altitudes and the importance of haze filters, how to shoot extreme close-ups and how to shoot through a microscope, if any of your members are interested. Tell how high speed cameras work (several thousand frames a second) and what use is made of them. Tell how time lapse photography is accomplished, such as is used on flowers blooming, and describe the necessary equipment and problems involved. Although these subjects may not be of actual practical value to many members, at least all members will be interested in how this type of movie making is accomplished.

AUGUST 15

"Projection Techniques" The fall season is just about to begin, and that means showing the films made during the past summer months. Stress the value of cleaning the projector regularly. Encourage proper use of the projector such as the right wattage bulb for the throw used, the necessity of prefocusing the projector before beginning the show, and the courtesy of never turning on a bright light in the room immediately following the showing of the film, etc.

It is obvious that someone well versed in each subject should make the presentation. In the smaller communities such people are not always readily available as they are in the larger cities. Therefore it is urged that the program chairman assign club members the job of presenting these subjects to the group.

The member will balk at first, which is understandable, but if the assignment is made in plenty of time, such as three months in advance, the proper preparation can be made and an excellent meeting is sure to be the result. I have done this on several occasions, with not only a good program being presented, but being informed by the member giving the talk that he learned a very great deal from his study of the subject.

No club can follow this outline exactly as presented, and for some clubs many of the subjects as here suggested will not be suitable. But several of the ideas will be usable and changes can be made for the rest.

Obviously we have outlined only a few of many subjects which will make good movie club programs. Those of lesser importance we have placed during the summer months when audiences are smaller and interest in program material lessens.

But we do believe this is a pretty well rounded program, designed to give the member the meat he wants to receive. It will reduce the entertainment element of the club with the result that all the relatives who had been coming to see a free show will be inclined to stay home in the future. This means a smaller attendance for a while, but those that do come will be the serious-minded members who are, after all, the ones that form the real backbone of the club.

3 Shoals — Ken King-Fook

From the 10th Louisville Salon

The river port of Leticia in Colombia was headquarters for the Silver Springs Amazon Expedition. Here a river boat silhouetted against the sunset attracts the camera eye.

Ricou Browning watches the bufeo or fresh water porpoises he brought back from the Amazon as they get adjusted to their new home in the Silver River, Florida.

PSAer Brings 'Em Back Alive . . . and on film

By William B. Ray

PSAers who attended the Silver Springs Regional last year will remember Ricou Browning, PSA, who arranged many of the special events. Ricou is Assistant Director of Public Relations at Silver and is always on the lookout for good publicity material.

The Springs and Silver River are the natural habitat of many species of wildlife, including tropical fish. Others have been introduced from time to time, like the monkeys who have lived wild in our trees for about twenty years.

Some time ago Ricou heard of the bufeo, or fresh water porpoise, a native of the lagoons and tributaries of the Amazon River. Little is known of this animal. Ricou felt that if one or more could be captured and brought to Silver, they might live in captivity, or even in the free waters of the river.

Eight months of study and planning with veteran animal man Ross Allen culminated in the Silver Springs Amazon Expedition. With Ross as leader, it included Ricou, Reed Parham and LCdr. Charles A. Hooper of CBS, Sid Latham of True Magazine, Dr. James Layne of the University of Florida, Bruce Mozert, Silver Springs photographer, and the author.

Leticia, Colombia, on the headwaters of the Amazon, was picked as a base and we flew there on ASA International Airlines, with 800 pounds of food, a ton of photographic equipment and camping gear. Allen and Parham went ahead to establish the camp.

When they arrived in Leticia they discovered their first mistake. It was the rainy season. The Amazon was over its banks and the jungles were flooded. However, the officials were most helpful, lending boats, and Col. Arce lent not only his personal boat and motor, but also his private pool in which to keep the captured bufeo while awaiting transportation back home.

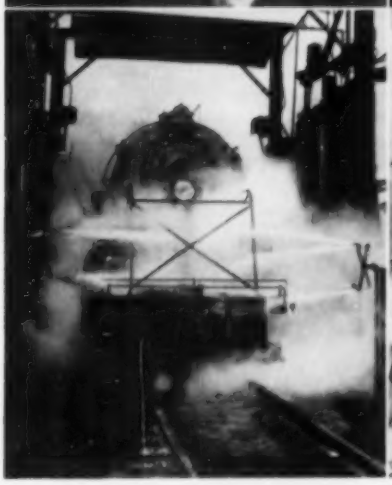
Two Baptist missionaries served as interpreters and acquainted us with the customs of the country.

The Ticuna Indians were superstitious about the bufeo. They believed it could leave the water, take the shape of a man and mingle with the natives, then return to the water. Some believe that to harm one will bring bad luck in their fishing, that their boats will upset, drowning them. One old man informed Ricou that to burn oil taken from a bufeo in a lamp will cause the offender to go blind.

Some were less superstitious. Word got around that we would pay for live specimens. Soon we had an eight-foot giant, which took three hours to land, and a little later two smaller ones. The

(*See Porpoise, page* 41)

Bruce Mozert enjoys an Amazon shower, though why we don't really know. The expedition enjoyed three or four torrential rainstorms every day. Couldn't you wait, Bruce?



1956 Graflex Winners—

Among the pictures made by PSAers which placed in the Graflex Contest were these. The large picture, "Listen, Beloved" won tenth prize for Jean Elwell, FPSA, of Detroit. She used a Speed Graphic and lit the shot with two floods and a spot. The first prize winner in the non-professional class is at top left. "Is that you, Mommy" was made by Joseph W. Marshall of Seattle. The costume dates from territorial days. "Dr. Jekyll and Mr. Hyde" took fourth place in the non-pro for Irma G. Haselwood, APSA. She sandwiched three negatives to get the effect. J. D. Kanode of Roanoke, Va. took eighth in the industrial class with his "Saturday bath". Comes of knowing the exact instant when a picture emerges and waiting for it. Ralph Sanborn of Hampton Fal's, N.H. spent three hours arranging "Fus-hia Blossom" and used a Graphic View to shoot it on Ektachrome. It won him fourth in the professional class. Karla Wolf of Medellin, Colombia, emphasized the eyes to win second place in the teen-age class. There were many excellent pictures among the prize winners but we thought you'd most like to see the ones by our own members. And nice as the top winner was, we liked Jean Elwell's just a little more so we made it bigger.

How To Use Electronic Flash

By Charles Hellman
Photos by the Author

The thousands of electronic flash units now being sold indicate the growing popularity of this nearly ideal artificial light source. Daylight quality illumination, pulsed at about 1/1,000 second, characterizes the light.

Uniformity of light output and foolproof synchronization make electronic flash one of the most dependable sources of light in photography. In order to make the most of this type unit the user should read basic principles of operation of electronics flash units in the PSA Journal, May 1956. Our aim in this article is to present accurate and practical information that will help you obtain top results from your electronic flash unit.

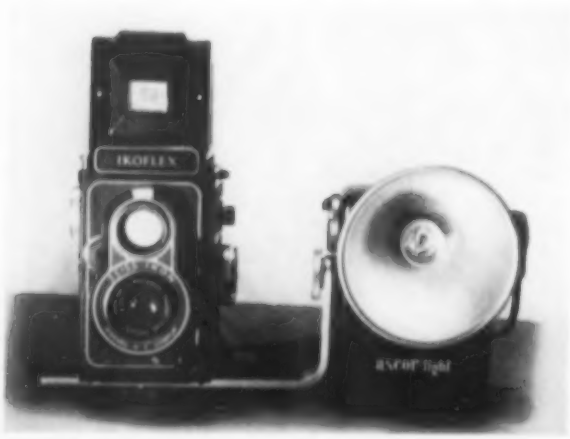
The first factor we will consider is synchronization. This is important as the shutter on the camera must be fully open during the instant that the flash tube is pulsed.

Synchronization

Since the effective duration of an electronic flash is on the order of 1/1,000 second, the camera shutter must be fully open when the flash goes off. With leaf shutters of the Compur or Prontor type supplied with "X" synchronization, contact is made as soon as the blades are open. Changing the shutter speed does not change the exposure due to the electronic flash. It is good practice to set the shutter speed at 1/100 or 1/200 second to minimize the effect of available light. A number of camera repairmen can install "X" contacts in older cameras without built-in synchronization.

Focal plane shutters present a different problem, as exposure changes are generally made by varying a slit width that travels across the focal plane. The only speeds that can be used for electronic flash are those where the slit is the same size as the negative. For miniature cameras this can be 1/20 to 1/50 second. Larger focal plane cameras are generally 1/10 or 1/25 second. The camera instruction booklet should be consulted for the correct speed to use.

The slow shutter speeds necessary with focal plane shutters may produce "ghost" images if the subject is at a fair distance. The exposure produced by available light may be strong enough to produce a blurred image superimposed on the sharp image from the electronic flash. About the only solution is to avoid exposures when the subject is moving rapidly and is well illuminated.



Although any camera with a synchronized shutter may be used with electronic flash, a really potent combination is to couple it with a fully automatic camera. All our illustrations were made with an Ascor 200 series electronic flash unit and Ikoflex IIA twin lens camera with Zeiss Tessar f/3.5 lens. The short recycle time of the Ascor-light combined with the ease of operation of the Ikoflex permits the photographer to concentrate on the subject.

Checking Synchronization

It is strongly advisable to check the synchronization of your camera shutter with your electronic flash unit, before actual picture taking. The camera should have no film in it. Connect the unit to the shutter contacts. Remove or open the camera back and set the diaphragm wide open. Between-the-lens shutters should be set at 1/100 second. Focal plane shutters can only be used at speeds with the curtain fully open. This is generally 1/25 or 1/50 second. (Consult the camera instruction book. IF THE SHUTTER HAS A FLASH DELAY CONTROL BE SURE TO SET IT AT "X".)

Point the light toward a white card or light wall, release the shutter while looking at the lens. A circle of light should be seen through the lens. If any part of the shutter blades (for between-the-lens shutter) is seen, or the shutter curtain covers part of the local plane (for focal plane type), synchronization is faulty.

Guide Numbers

If you have used guide numbers to calculate exposure with expendable flash lamps, just transfer your technique to electronic flash photography. One simplification though—since the burst of light from the electronic flash lamp is so short, the camera shutter has practically no effect on the exposure. Exposure is adjusted by varying the lens diaphragm. For a given film and flash unit, exposure is calculated by

$$f/\text{lens setting} = \frac{\text{Guide number}}{\text{lamp to subject distance}}$$

Thus if a unit has a guide number of 60 with Anscochrome and the subject to lamp distance is 15 feet, the lens aperture should be set at f/4. If the result is not a marked aperture on the diaphragm an estimated in-between setting should be used.

Determine Your Guide Number

Manufacturers' guide numbers are not necessarily correct for *your* work. Individual preferences in negative contrast and density, as well as lack of uniformity in methods of calculation of guide numbers, make it advisable to determine

Flash on camera: Where great depth of field is required and where convenience is important, the flash head is used on the bracket with the camera. This straight print shows how a well-designed reflector produces even illumination over a large area. Data: Ikoflex at f/8 on Tri-X film developed in Clayton P60. Ascor 200 with dry battery pack.

Direct vs bounce light: Make every effort to use bounce light on close-ups. Left Picture shows the heavy shadows characteristic of direct flash. Some overexposure is unavoidable.

Right picture shows the daylight-type lighting obtained by bouncing the light from the wall behind the photographer. Note the absence of strong shadows and the pleasant modeling. Data: Left, f/22 on Verichrome Pan film; right, same film at f/8. Ikoflex and Ascorlight. Both at 1/250 second.

your own guide numbers. Set-up the camera and flashhead on a tripod 12 feet from some obliging member of the family or a friend. Check to see that the flashhead is aimed at the subject. Set large cards in the picture area to record pertinent data: distance, film, developer and time, f/stop. Then take a series of 5 exposures. The first being 2 stops less than the manufacturer's recommendation, the second 1 stop less, the third the exact recommendation, the fourth 1 stop more, the fifth one 2 stops more. A medium-sized room, as a living room, is suitable.

Develop the film normally. When dry select the most promising negatives and make prints. The least dense negative producing an excellent print determines the best f/stop. Multiplying this by 12 produces the best guide number for your equipment.

If color film is used for the test, the guide number should be estimated correct to the nearest half stop. This precaution is due to the smaller exposure latitude of color film.

Modifying Guide Numbers

Reliable guide numbers are based on the subject in a medium size room with an average distribution of light and dark surfaces. Exposures should be decreased by ½ to one stop for a small light room and increased one to two stops in an auditorium or outdoors at night.

It is not generally realized that guide numbers are not good "guides" when the subject is closer than about 5 feet from the lamp. Tests should be run at closer distances and proper apertures noted.

When photographing a group or other subject which extends over some distance it is well to estimate the distance to the center of the subject or even a bit further. This will help insure adequate lighting over the further parts of the subject. The foreground may well be somewhat overexposed, but this is preferable to underexposure.

Development Recommendations

In general, your usual negative developing procedure should be used for exposures by electronic flash. Keep in mind, however, that most fine grain developers lower film speed. If maximum all-round guide numbers are wanted, development should be in borax-type D76 or Normadol.

Overdevelopment, as recommended too often, is no longer necessary or advantageous. Improvements in emulsion making have produced films that show negligible differences in characteristics when exposed to modern electronic flash units. Forced development will increase guide numbers but at the expense of gradation and undesirable graininess.

Bouncelight Technique

The common practice of using the flashgun bracket-mounted to the camera is justifiable in terms of ease and portability. There is little chance of connecting cables becoming messy. The flat lighting resulting from this method is far from desirable. The simplest way to get a vast improvement is to use indirect or bounce light. The light is directed towards the ceiling, about mid-way between the subject and the lamp. In a small room the light may be directed towards the wall behind the camera. The light now falls on the subject from the large area of the ceiling or the wall. Harsh shadows disappear, the modeling being close to that produced on an overcast day. The rapid fall-off of illumination characteristic of direct lighting disappears. Subjects at different distances are almost equally illuminated, reducing the need for dodging in the print.

About the only disadvantage is the need for using larger lens openings. Guide numbers as such are not directly usable. Test exposures should be made. In a normal room, fast pan film (as Tri-X)) will require a lens setting of f/8 or 11. Only the more powerful units will be suitable for bouncelight with color film.

Bounce light as fill-in: In the left picture we see strong diffuse daylight from a window on the left producing unpleasant contrast. Direct flash would have changed the lighting entirely and lost the effect of existing light. Note the dark wall behind the subject and the shadow on the subject's left eye. In the right picture the Ascorlight was bounced from the ceiling. Note the opening of the shadows. Data: Both at f/8, 1/250 second.

Close-ups easy: Close-ups requiring great depth of field and action stopping speed are easy with electronic flash. This illustration was made while the jig-saw was operating. Flash off to one side of camera. Data: Ascorlight on Verichrome Pan at f/22 at 1/250 second.

Using Two Flash Lamps

The use of a second light source makes possible a great improvement in light control. Some units offer a second flash lamp as an accessory. The lamp is plugged into the unit in parallel with the original lamp and flashed simultaneously by the shutter contacts. In general about ½ stop greater lens opening should be used to compensate for the division of capacitor energy to both lamps.

Some units, as the Ascor 200 series, plug together for dual operation. Since electrical energy is increased by this method, about ½ stop less exposure should be used.

In photographing large areas where it is not feasible to run long cables it is possible to have two units widely spaced. One unit is connected to a photocell. Tripping the other unit simultaneously trips the other unit, providing even coverage. This "slave" action should be given serious consideration when photographing large areas and stage shows.

Exposing Color Film

The color balance of the light from most electronic flash lamps is so close to that needed for daylight type color films that a first trial may be made without using a filter. If the results are a bit bluish, warmer effects may be obtained by using a corrective filter. These filters have only a trace of color and have so small a filter factor that generally the exposure need not be modified. The film maker's recommendation for the corrective filter should be followed.

Due to the small exposure latitude of color film guide numbers should be used carefully. Distances should be accurately obtained by rangefinder focusing or direct measurement. Lens apertures should be set to the nearest half stop as given by the guide number estimate.

Fill-in Flash

If you have a portable electronic flash you no longer need avoid pictures in direct sunlight. Harsh shadows so characteristic of direct sunlight can be softened by using electronic flash to fill-in. The degree of fill-in may be controlled, as shown in the following example:

An electronic flash unit has a guide number of 160 with a particular film.

The exposure meter indicates the exposure for daylight to be f/11 at 1/100 with the same film.

The subject is 10 feet from the flash lamp.

If flash were used alone the lens aperture needed would be f/16. At this aperture a shutter speed of 1/50 would produce equal exposure for daylight and flash. Generally a smalled degree of fill-in is desirable and may be obtained in one of two ways. By using f/22 at 1/25th the fill-in is reduced to half of daylight. The original exposure of f/16 at 1/50th could also have been used provided the light from the flash lamp were reduced by covering it with a handkerchief. Both changes could be used to reduce the fill-in to ¼.

Care of your electronic flash unit

Electronic flash units thrive on frequent use and require little attention. If however a unit is not used for some time, several procedures are advisable. Dry batteries should be stored in a cool place. If kept in a refrigerator, the shelf life may be doubled. In this case the battery should be removed from the refrigerator four hours in advance of the time needed. Otherwise the battery voltage will be low.

Portable units of recent manufacture use electrolytic capacitors which depend on a thin insulating film for their operation. Normal use maintains this film automatically. If a unit is stored it is advisable to turn the unit on about once in two weeks and leave it on for about ten minutes after the ready light goes on.

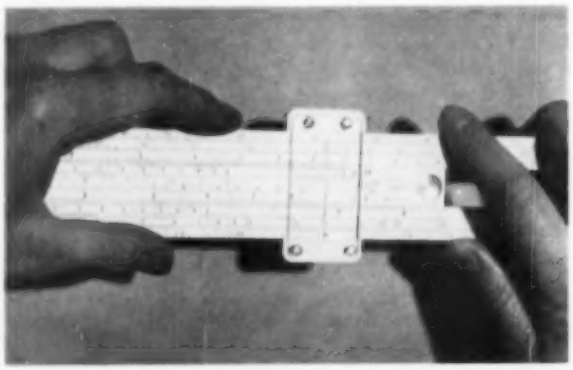
Nickel-cadmium storage batteries require almost no attention. They may be stored in any condition of charge. Simply maintain the water level by adding distilled water.

Lead storage batteries need frequent attention. They must be kept fully charged or there will be a rapid deterioration. Water level must be maintained and battery terminals given a light covering of Vaseline to reduce corrosion.

The increasing use of electronic flash has prompted the publications of these two articles by Mr. Hellman. His advice has been sound and he knows his subject well. One point we wish to stress somewhat is usually avoided. How much? At times it would seem that everyone who owns a soldering iron is manufacturing electronic flash units. Which of these units are good? How much must we spend to get the results we want?

As in most things, you get as much value out of a flash unit as you put money into it. You *can't* light the U.S. Capitol with a unit having a 40 watt-second rating and selling for $29.50. You *can* light portraits or close-up shots with it.

Two things make a good flash unit, good parts and good design. All makers assemble the components from other manufacturers who are specialists in their fields. How well they choose and the way they go together determines the price you pay and the results you get. Stick to names you know in the photographic field, get the best you can afford. As you develop you can trade up, add slave units, etc.—*db.*



Still closer: The Ikoprox or parallax compensated close-up twin lenses make small area photography really easy. Data: Ascorlight at f/22, 1/250 second on Verichrome Pan, Ikoprox II.

Equipping For Sound

By John T. Booz

During the past few years many movie amateurs have discovered that adding sound to their films is not only very worthwhile and fascinating, but is now quite practical without a large investment in costly equipment, thanks to advances in tape recording. In fact most films entered in club contests and national competitions now use sound by some medium. Many are complete productions with voices, music, and sound effects.

The addition of sound frequently brings to the mind of the uninitiated, or his ever-loving partner, sudden pangs of fear for the family savings. One naturally thinks first of his investment in "movies" (turret camera, lenses, accessories, tripod, projector, screen), then figures that for "sound" he'll have to spend an equal amount to enter this second field. This is far from the facts. With simply a record player you are ready to begin.

Before rushing to the nearest record counter however, let's look over the possible ways of adding sound to film and choose the route that will give the quality and versatility desired with room for expansion as interest and experience increases. Examining the equipment available is most valuable if we start wtth the simplest and build from there.

The most rewarding first step is musical background appropriately selected to match the moods in your film. If sound is new to your filming try this experiment: Take any silent film you have completed and select from your own or a friend's library a few satisfactory records. Project your films silent first and follow immediately by projecting while playing records starting the music as the opening titles appear and ending with the film. Now take the next step. From your memory of the film prepare a written commentary that adds interesting details and supplements the picture. Put the narration and music together and try it out on your family. With a little practice you'll find your films have become much more interesting to any audience and, I expect, from now on you'll have sound with all your films.

Soon you'll want to cue music closely to your films and will consider sound before shooting. Two turntabes provide the way to lap-dissolve records into one another and avoid gaps in the music. When you buy a record player specifically for movie use avoid the automatic changers which will be in the way later when making dual-turntables. For blending music you'll want two, three-speed turntables mounted in one case with convenient volume controls within easy reach. You only have two hands and as your sound requirements become more exacting those hands will be busier and busier—convenience of operation will be paramont.

Eventually you'll want, mounted with your two players and pickup arms, a third pickup which will play on either turntable. This arm is used to increase the length of a record without a gap in the music. Then you'll add a microphone and volume control, placing all together in one unit, making a complete sound system for recorded music and narration. Most professional travel lecturers use exactly this set-up. It's quite satisfactory for all but lip synchronization if you are the projectionist. In public performance you'll have two people operating—one narrating and the other handling records and mixing.

The author, all set for a recording session with mike and turntables. The projector can be seen through porthole in wall, can be seen better in picture on next page.

How much does it cost to add sound this way? A very reasonable amount—the same or less than your investment in a good camera or a projector, depending upon your do-it-yourself abilities. A few good dual-turntables are commercially available at from $75 to $150 but if you make one yurself it will cost one-third this amount or less. MPD's technical advisor or myself can

Double turntable for music and sound effe-ts, with third arm for blending and stretching music from same record. Individual gain controls for each arm, plus overall gain control for fades aids that professional touch. Outfit is home-made, inexpensive.

Projection set-up for recording sound on a regular tape recorder with Movievox synchronizing gear boxes and flexible shaft connector. Glassed porthole reduces danger of recording projector noise.

aid you in obtaining good workable plans. My own unit with two tables, three tone arms, microphone mixing, the monitor system, cost me less than $55 to make including about $10 in extras most units don't have. A friend with radio experience can provide needed technical assistance and simple tools only are needed for the assembly. Drop me a line if you need circuitry.*

From this point you may desire to make projection of your sound possible by other persons, or to make the actual showing of your finished sound movie a simple matter of turning on the equipment and sitting back to enjoy the film. It is nice to see your own finished picture once in a while. To do this a number of routes are available: If cost is no problem the commercial sound-on-film method is available in 16mm only. You may present your sound at the recording studio and for $2.00 a foot or more go home with a finished sound-on-film print to project on any standard sound projector. This way a 15-minute film will cost you only $1,200. With a lot of experience and from $1,000 to $50,000 worth of equipment you can produce the whole film yourself. I really don't expect to be flooded with mail but if anyone wants more details of this system because they're seriously interested let me know.

Now, to get down to earth, sound can be added to your film magnetically at much more interesting cost especially for the 16mm filmer, thanks to tape recording. Here a narrow recording tape is put on the edge of your completed film for 2½¢ a foot and your complete sound film is made with a special projector costing from $700 to $1200. RCA, Victor, Ampco, Kodak and Bell & Howell make such machines. This is an ideal sound method convenient to use and to project but considerably more expensive than the methods to follow. Films with sound can be projected only on these magnetic projectors. However, if you already have complete dual-turntables you need no additional equipment other than the magnetic projector to record. To show a finished film you turn on the projector, sit back, and enjoy the show.

Magnetic sound on film is limited at present to the 16mm film though some 8mm equipment is available. Due to stubborn sound engineering barriers yet to be overcome I expect at least a few years and probably more to pass before 8mm magnetic sound is practical. Sound quality is good in 16mm but improvements are coming rapidly and some are definitely desired by serious workers. In 8mm the high cost of projectors for magnetic sound, practically the same as for 16mm, has caused the one unit, Calvin Company's Movie-Sound-8, to be discontinued. The slow speed of 8mm film travel, 2.4 in./sec., and the very narrow soundstripe possible have made acceptable sound quality and wow-free performance a thing of the future. The Movie-Sound-8 does surprisingly well, thanks to brilliant engineering, but other units and projector attachments have failed miserably. 16mm filmers should investigate the performance of the magnetic machines available carefully before buying. At least one manufacturer intends to announce important improvements in 1956. This is the coming thing in both commercial and amateur production. For the active 16mm filmer my recommendation based on considerable experience with the equipment both as a filmer and a movie equipment dealer is: If funds are limited wait at least until the end of 1956 for coming improvements. If you can afford to trade projectors within the next two or three years buy magnetic sound now.

For the filmer who wants to wait on magnetic, whose budget is limited, or who shoots 8mm a satisfactory answer is available in separate tape recorders. In the past year excellent tape recorders have been made available in the range of $125 to $225. A few of the reliable makes are TDC, Revere, Pentron, and FME. When buying secure the recommendations of reliable people and choose the unit giving the best quality and ease of operation. Consider the manufacturer's guarantee also, for there are plenty of poor buys on the market. Recorders are simple and inexpensive to operate and you'll fiod uses for a recorder in addition to movies.

The recorder will take your final sound mixed from a microphone and record players, but do not expect to just turn on the projector and recorder simultaneously and have them stay in exact synchrony. Recorders are fairly constant speed instuments but projectors are not. Variations in the line voltage, warm-up of projector, and the characteristics of the motor itself constantly vary a projector's operating speed. Using a sound projector you can expect to miss sync by plus or minus 30 seconds with a 15 minute show. Silent projectors which have a speed control have still more variation. Here are the ways to obtain good to perfect sync:

1) Know your film and sound so thoroughly that while projecting you can vary the projector speed as needed to keep units in step. With music and frequent narration that starts with specific scenes this isn't too difficult but will keep you on your toes.

2) Revere Syncro-tape is a special recording tape with stroboscopic marking on it. Some flickering light from the projector is cast on the moving tape set in front of the projector. By controling the projector speed so that the marks on the tape appear to stand still close synchrony is maintained usually within a few seconds of correct in 15 minutes projection. This system can be used with most projectors and tape recorders.

3) Various home-made systems using a stroboscopic disk on the projector or recorder operate in a manner similar to the Revere tape and require the same attentiton during projection with similar results.

4) Synchronous motors on the tape recorder and the projector. These are special motors that maintain exact speeds due to the 60 cycle pulse in our electric current. Sync motors add from $150 to $300 to projector cost and are available only for some projectors. Similar costs apply to tape recorders. Using a sync motor projector the recorder will come within plus or minus 10 seconds of sync with the usual home type recorder. If both units have sync motors a variation of plus or minus 1 second will usually be maximum. For lip-sync where the spoken word must match the lip movement of the subject on film picture must be exact. For this work both projector and recorder must have sync motors and the recorder must be of a special type that uses perforated recording film. This system is used extensively in professional studios. The recording material is coated on a regular film base and driven by sprockets on the recorder like the sprockets on a projector. As expansion and contraction of tape and slippage do not affect this tape drive, sync is exact. Recorders of this type are priced from $600.

*See also "Project With Music" by Charles J. Rose, PSA Journal, January, 1955, P. 29.

5) Mechanical linkage between tape recorder and projector. As the recorder is inherently of fairly constant speed, if the drive of a recorder and a projector can be made common by a mechanical linkage synchrony can be obtained. Expensive setups of this type have been in professional use for some time.

One company attempted to make a linkage for wire recorders some time back but results left much to be desired. As the recorder is the stable member of the team it must be the controlling unit. The interlocking mechanism took a lot of research and trial and error to develop so that relatively wow-free performance could be attained. I find that the Movievox Company of San Antonio, Texas has been successful.

A gear reduction box is installed permanently on the hand-threading knob of your projector and a similar detachable unit on the recorder to bring both units to a common rotational speed for connection of a flexible shaft between the two gear boxes.

This shaft is much like a car speedometer cable which revolves within stationary flexible tubing. An outlet and switch is added to the recorder so that recorder and projector can be started and stopped together any number of times while maintaining synchrony.

Most tape recorders and projectors can be linked with the Movievox Synchronizer for less than $100, and the set-up is fully guaranteed. I have this outfit and so do five of my friends in Kansas City. I have made six films with the equipment, two of them 45 minutes long. In over 200 projections I have not missed exact sync by as much as one second. For lip sync with Movievox's own recorder, about $200, 8mm. perforated tape can be used. Also the advanced sound worker can record lip-sync on tape by double-system at the scene using Movievox and an H model Bolex or a Cine Special with motor drives.

Here is good sound, synchronization, and low price combined for both 8 and 16mm filming. For further information write the Movievox Company or myself.

I must confess that I am a dealer's employee, but am not complimenting Movievox equipment because I have a commercial axe to grind. As we specialize in amateur movie equipment and I am personally interested in sound on my own films, we check each new sound system the industry makes available. I have found nothing under magnetic sound-on-16mm-film that comes anywhere near the success of the Movievox synchronizer. Even the movie maker with suond-on-film must admit that a tape recorder gives the best sound quality. Movievox provides sync so that to project you flip a switch and sit back to enjoy the show. You won't find Movievox in many dealer showrooms as the average dealer is unable to show and demonstrate it well for lack of movie experience himself.

Don't expect to make perfect sound the first time you try. As with mechanics of operating your camera there are mechanics to become familiar with in adding sound to your films. With normal intelligence and moderate practice you'll soon master the mechanics. For sync sound the magnetic sound-on-film is the easiest to operate but by no means a snap. When using separate recorder and projector whether geared together or not you'll have still more controls and switches to handle but with practice top sound will result. As you become more critical and seek more versatility your equipment will expand. When you record your workroom will look like an electric jungle of wires.

When you are familiar with your equipment you'll spend many hours of planning and creating your sound. Suitable music on records may be a problem to locate. The Little Technical Library series of $1.00 books has one called "Add Sound To Your Movies" with a helpful listing of music by types. Call on the MPD Music Service for suggestions. Sound effects are also available on record.

Creating a complete sound film with narration, music, and sound effects has many rewards — there's the personal satisfaction of creating a complete production and it's quite a thrill to watch a captivated audience engrossed in your movie reacting as a group to the unfolding story. Once you begin working with sound you'll never return to silent filming again.

How To Make Neon Signs For Movies

By George Merz, FACL

Creative art or creative faking, if you wish to call it that, lends itself in dozens of different forms to the art of good moviemaking and requires a little creative thinking, a little patience and only average ability to do things. Animation and action make a movie.

On a recent far western trip we planned to stay at Las Vegas, the famed gambling resort with its halls that operate 24 hours a day. Their many neon lights were a challenge, and with my f.1.4 lens I knew there was lots of material for an interesting film.

Something came our way the morning we were leaving Las Vegas. My wife saw a sign on a motel signpost which read "Special Rates for Day Sleepers", but it was an ordinary painted sign on a board and, since all of our shots were night scenes, we couldn't have used this one very well. But to get a little ahead of the story here, believe it or not when the film was finally edited several weeks after reaching home and ready for sound and sound effects, I had a real honest to goodness flashing neon sign of the "Sagebrush Motel—Special Rates for Day Sleepers" in the film without the benefit of a neon sign to use for that shot.

Now here is where the creative faking creeps in. In the long trek from Las Vegas to our eastern home, I had plenty of time to dream this one up and by the time we reached home, the sign with its flashing on and off of various colored neon tubes was all but a reality.

You may ask what did this addition do to increase the value of the film. Well, each time I show the film, this sequence creates a laugh equal to all the rest of the laughs of the film put together. "Special Rates for Day Sleepers" flashing on and off together with the multi-color tubes of "Sagebrush Motel" (a fictitious name) flashing on and off, added the necessary spice. (Top picture, next page.)

Questioning a number of people after a show reveals that they could not tell a particle of difference between it and the real flashing animated neon signs so prevalent in Las Vegas which make up a good part of the film.

Producing this effect was not too difficult. All I had to do was to take a piece of draftman's tracing paper 10" x 12", lay out a series of lines creating the whole sign. Then it was just a case of

painting in carefully with opaque black paint the background area between the group of letters and between the triple lines that make up the sign frame and the word MOTEL. This left all of the white frame lines and letters showing with an effect similar to that of having been painted on ground or frosted glass when held to the light.

With that behind me, it was just a case then of selecting 2 colors of transparent cellophane, one red and the other green. I cut some narrow strips of each and proceeded to paste the red strips on the back side of the paper to cover only the extreme outside line and extreme inside line of the sign frame. Then a strip of the green cellophane was pasted over the remaining middle line of the sign frame. This gave the effect of the two-color neon sign frame when held to the light.

The same procedure was followed in preparing the word "MOTEL," then finally the rest of the lettering SAGEBRUSH and SPECIAL RATES, etc. was covered with a blanket piece of green cellophane that made green letters of those words. After doing this carefully, it had the effect when held to the light of the sign I had dreamed about. Then I pasted the tracing paper on a piece of 10″ x 12″ glass with the cellophane side to the glass.

The idea of all this was to fasten this assembled glass to the open end of a corrugated carton (open at both ends) of a size the same as the glass title (the carton was about 30″ long). Lay the carton horizontally on a table, then place a photo flood lamp in the other open end of this carton which by now served as a tunnel and no extraneous light could escape. Then the camera was set up facing the glass title and by proper focusing and frame, I would be ready to shoot.

However, this would only have given a flickerless unflashing sign with no animation which, of course, would not have been in line with the numerous other signs in the film. So with a little extra effort the desired effect of several different combinations of animated flashes in a cycle was accomplished merely by taking two more pieces of glass 10″ x 12″, on one of which an opaque black line was painted to cover or mask the middle line of the three that make up the outer frame of the sign as well as the middle lines in the word MOTEL, also a rectangular area to mask off SPECIAL RATES, etc. as illustrated in the second picture; then on the other piece of glass only the rectangular area was painted in as in the fourth picture. The purpose of these two masks was for each one to cover up some of the green colored characters of the sign at certain periods of the cycle while shooting the title with the flood light turned on in the tunnel.

First, the basic title was fastened to the camera end of the tunnel and held there by scotch tape. Then the glass (2) that would mask off the middle line of the frame, the middle line of MOTEL and the group of words at the bottom, was fastened to the first one by tape, producing the effect as shown

in (3), namely, only the red tubes of the sign plus SAGEBRUSH in green.

With that set-up completed the procedure to produce the animation wanted was but a matter of single framing for various lengths of the different combinations of flashes desired. We are now ready to shoot the first stage of the cycle which consisted if 50 singly exposed frames of (3). This then had the effect of having red outside and inside neon tubes of the frame of the sign and inside and outside tubes of the word MOTEL in red, also the word SAGEBRUSH in green flashing on the screen.

For the next phase in the cycle, mask (2) was removed and replaced by mask (4), which produced the effect shown in (5). Here the green tubes in between the red ones of the sign frame and MOTEL came into play giving the effect of the green neon tubes flashing on simultaneously with the red. 40 frames of this were shot, now giving the effect of a more brilliant neon sign and sort of keeping the audience in a little suspense as to what will flash on next in the blank rectangular space which would complete the cycle.

Next the cycle was completed when the second mask was removed and the full neon sign flashed on for 80 frames. Here is where the audience cuts loose with laughter when they see SPECIAL RATES FOR DAY SLEEPERS flashing on to complete the cycle of the sign.

As mentioned before, the last phase of or flash of the cycle is held for 80 frames (2 ft. of film) for the effect that is desired to create; namely, the highlighting of it all with the unique part about the day sleepers.

The cycle is then repeated once more 50-40- and 80 frames to round out a bit of interesting animation that could not have been accomplished any better had there actually been an honest to goodness flashing neon sign of this description in Las Vegas.

PSA Annual Convention—1956

Shirley-Savoy Hotel—Denver, Colo.—September 25 to 29

Field Trip—Outing

All-day trip to Mount Evans, Echo Lake, Idaho Springs, Central City, returning in time for evening sessions. $10 covers transportation and chicken dinner.

Hotels

Printed below is a list of the hotels. The Convention Headquarters will be at the Shirley-Savoy but the other hotels are nearby. Reservations must be made before Sept. 5 to be sure of accommodations. If you would prefer a motel, the rates are about the same, $5 for two persons, and they are located within 15 minutes driving time.

To get your reservations, write Ruth Alt, 901 South Downing St., Denver 9. State your name and address, dates and times of arrival and departure, number in party, type of room desired, 1st and 2nd choices of hotel or motel and price. *She must have your form or request before Sept. 5.*

How to Register

Fill in the registration blank, total up the fees and make out your check or money order to the "PSA Denver Convention." Mail it to Charles R. Wright, 8205 W. 32nd Ave., Denver 15, Colo. When a family is registering, one blank can be used for all. To register a club or similar group, each individual or family group should use a separate form. Extra copies may be obtained from Mr. Wright. Your badge and tickets will be prepared in advance and will be waiting for you at the Advance Registration Desk when you arrive.

DANCE

Wednesday night at 9, a gay dance with a Western motif. Wear your dude ranch duds, or ask the committee for help in lining up a western costume. Free to all registered.

Convention Excursion

Two days by bus, over Trail Ridge Road to Estes Park, lunch at Grand Lake, lodging at Estes Park Village, return via Bear Lake, Nederlands and Allen Park in time for salon opening. $25 per person including four meals and lodging.

Convention Deadline Drawing Near

As you receive this issue, the deadline for hotel reservations of Sept. 5 is only a few weeks away. The center of activity will be at the headquarters hotel, the Shirley Savoy, but rooms are also available in nearby hotels. The hotels have set a deadline of Sept. 5 for room reservations and your request should be in Denver before that date to assure good accommodations.

Aside from a place to sleep what are your other worries? Practically none! Den-

(*Continued on next page*)

Hotel Rates

Hotel	Singles	Doubles	Twins	Suites
Shirley-Savoy	$5.50- $7.50	$5.50- $7.50	$7.50-$10.00	$16.00 and up
Cosmopolitan	$6.00-$10.00	$10.50-$14.00	$10.50-$16.00	$20.00 and up
Brown Palace	$7.50-$15.00	$12.00-$15.00	$13.00-$20.00	$18.00 and up
Albany	$5.00-$10.00	$8.00-$10.00	$10.00-$12.00	$25.00

Your hotel reservations will be made by Ruth Alt, 901 S. Downing St., Denver 9, Colo.

1956 PSA CONVENTION REGISTRATION

Name _____ Spouse _____

Last Name, Please Print or Type — First Name — Initial

Address _____ Child _____ Age _____

City _____ State _____ Child _____ Age _____

Division Membership C J M N P S T — PSA Honors — Club or Business Affiliation

Will there be any ladies with you who will not be registered at the Convention and would like to be entertained? ..... No. .....

			No. of Tickets	Amount	Do not Use These Spaces
FAMILY REGISTRATION For duration of Convention for self, spouse & children under 16		8.00			
OR: INDIVIDUAL REGISTRATION For duration of Convention		6.00			
OR: DAILY FAMILY REGISTRATION For days circled only: Sept. 26 27 28 29	PER DAY	3.00			
OR: DAILY INDIVIDUAL REGISTRATION For days circled only: Sept. 26 27 28 29	PER DAY	2.00			
OR: EVENING REGISTRATION INDIVIDUAL For evenings circled only: Sept. 26 27 28	PER EVE	1.00			
HONORS BANQUET—Sept. 29 (Includes tax and tip)		5.50			
FIELD TRIP AND OUTING—Mt. Evans, Idaho Spgs., Central City Includes transportation and lunch		10.00			
PRE-CONVENTION EXCURSION—Estes Park, Trail Ridge Road Includes 4 meals, lodging, transportation		25.00			

Convention Address (Do Not Use This Space)

Hotel _____ Room _____

Other _____ Phone _____

TOTAL AMOUNT ENCLOSED

Enclose check or M.O. with your form, payable to "PSA Denver Convention" and mail to Charles R. Wright, 8205 W. 32nd Ave., Denver 15, Colo.

For hotel reservations write full name and address in margin below, state hotel or motel preferred, type and price of room, when arriving and leaving, number in party, etc. Of you may send the information separately to Miss Ruth Alt as noted above.

Denver Date Book

September 25-29, with trip 24-25
Headquarters: Shirley-Savoy Hotel
Dens: Shirley-Savoy Hotel
Outing: Thursday, all day
Salon: Opens 25th, plus movie by Glen Turner and stereo talk by Harold Lloyd.
Who goes: YOU and all your photo friends, your club, your family

ver's hospitality is famous. Good food, marvelous sights to see in and around Denver, the grandeur of the Rockies, special side trips, wonders en route. And when you add to that the excellent program of talks, demonstrations and exhibitions arranged by the Denver Convention Committee, this one should be on your must list if you can spare the time during the last week in September.

There is something vastly different about a PSA Convention. No time spent making motions and listening to committee reports, no electioneering, none of those attributes of a business meeting. Instead, what do we have?

A top-ranking exhibition of the finest in pictorial and color prints, pictorial and nature color slides, stereo, movies and special exhibits.

Top-notch speakers on a wide variety of subjects, enough to keep you interested and learning every day, perhaps maybe even a few cases where you will wish you could be in two places at once.

A pre-convention two-day trip to some of the finest and most photogenic scenery you'll ever parade before your lens.

A one-day outing during the convention to another scenic wonderland.

Special breakfasts, luncheons and dinners where you can meet old and new friends with your special interests in photography.

Informal divisional meetings where you can speak your piece and have some say in how your Divisions are operated.

Division Dens where you can examine new and interesting things, meet other folks with your interests, or sit down and rest while you chat.

Bring your technical and artistic problems. You will find someone who can help you, or you may have something which will help another PSAer who is in difficulties.

Bring, also, your photographic friends who are not PSA members. Show them the advantages of belonging. Let them feel the fellowship and friendliness that is PSA. After they get a sample, you can sponsor their membership.

Meet and get to know your Zone, Division and National officers, the men and women who work behind the scenes to make PSA function.

And two last thoughts. . . . . .

There is nothing formal about a PSA Convention. You do not need to know a soul when you arrive. Your name badge will introduce you to anyone, and his serves the same purpose. But if you need someone to break the ice for you, anybody with a badge reading "Hospitality" will be glad to help you find the party you want to meet and also to introduce you. Take our word for it, though, you don't need any intermediary. We are all PSAers and that is all that is needed. Your badge admits you to all the sessions, for some functions where food is served you also need a ticket, but, if you will pardon the vernacular, otherwise the joint is yours.

The other thought is this. Your Journal Editor will be there. However, he won't be acting like a regular PSAer, taking in meetings and all the fun. He has two tasks, both pleasurable, at any Convention. To attend all the business meetings so the Journal can keep you informed of policy changes, etc.; and to meet you, find out your likes and dislikes where the Journal is concerned, to learn from you how to put out a Journal which is what the *members* want. You'll find him near the Registration Desk, he may even have a table of his own in a quiet corner nearby. Don't think you are imposing on his time, because that is what he is there for. And don't hesitate to join any group, the more the merrier and the more he learns from you.

In closing this lecture, we're not going to say "Have FUN!", instead we are going to ask you to come to Denver if you can, to tell your camera friends about it and invite them along, because if you do come you just can't help having fun at the same time you enrich your life with new and closer friendships than you ever thought possible. Just ask anybody who ever was there.—db.

Save Postage

If you are coming to Denver, save postage on those slides you have been saving for the Hospital Project. Bring them with you and deposit them in the collection box in the Color Division Den. If you haven't been saving them, there is still time to go through your culls, pick out good slides, identify them and put your name on them. The VA Hospitals need them, so bring a pocketful.—*Karl A. Baumgaertel, Hon. PSA, APSA.*

ND Contest Resumed

The Nature Division announces another color slide competition for individuals who are making nature slides in either the 2 x 2 or 2¼ x 2¼ sizes.

Information, rules and entry forms may be obtained from Warren H. Savary, FPSA, Sydenham Rd., Warren Twp., Plainfield, N. J.

There will be four competitions. The one closing Sept. 15 will be conducted by John E. Walsh, 41 Livingstone Ave., Beverly, Mass. The next will close on Nov. 15 and slides and entry forms for this one should be sent to Dr. Donald T. Ries, 606 S. Main St., Normal, Ill. Dates and data for the other two will be listed on the Exhibitions and Competitions Page each month.

Promotions

Two prominent PSAers have been upped in their regular jobs. Herbert A. MacDonough, Chairman of the Technical Division, has been named Manager of Professional Sales at Ansco. George T. Eaton, member of the TD executive committee, has been named head of the photographic chemistry department at Kodak Research Labs.

See You In Denver?

PSA CHAPTERS

(This listing will be repeated at intervals. If you travel, why not clip it out and put it in your wallet? Traveling PSAers are always welcome at Chapter meetings. Be sure to have your membership card with you.)

CHICAGO

Meets 3rd Wednesday of every month at Toffenetti's Restaurant, 57 W. Randolph St., Chicago, Ill. Dinner 6:30 P.M. Program starts 8 P.M. Info: Mrs. Victor T. Timme, 1727 W. 100 St., Chicago 43, phone BEverly 8-7749.

HAWAII

Meets 1st Wednesday each month at Board Room of Honolulu Aquarium, U. of Hawaii, Kalkaua Ave., Waikiki. Info: Mrs. Helen Davis, Transpacific Air Lines; Walter Davis, Aetna Casualty Insurance Co.; James Ladd, Hawaii Medical Service Ass'n. All listed in Honolulu telephone directory.

PUERTO RICO

Meets 1st Thursday each month, various locations. Info: Dr. F. G. Garcia, 6-3682 or Jose Gonzales, Johnes, 6-5387, Rio Piedras.

ST. LOUIS

Meets 2nd Wednesday, alternate even numbered months (Feb, etc) at Public Library, Clayton, Mo. Info: A. V. B. Prince, MA-1000, station 361; Miss Jane Shaffer, APSA, FO 7-8187; Paul K. Pratte, FPSA, FL 3-5612, all in St. Louis.

OLD DOMINION

Meets 2nd and 3rd Sundays each month at Williamsburg. Info: Thomas L. Williams, 117 Matoaka Court, Williamsburg.

Membership in Chapters is limited to individual members of PSA. They always welcome other members who are traveling through. If you want, you can start a Chapter in your trading area. — *Alfred C. Schwartz.*

President Mel Phegley spent 20 minutes on TV during a stop in Denver, explaining about PSA, the Convention and photography. He was interviewed by Stacey Hunter (nice work when you get it) and promised to make another appearance during the Convention.

Porpoise *from p. 30*

smallest didn't survive the plane trip back, but Ross Allen, who had stayed behind, brought another when he came home. One of the first ones survived the trip but lived only a few hours. Now we have two swimming in an enclosure below Silver Springs. We hope they will live so we can let the public see them when they visit.

We had many photographic problems. Both Ricou and Bruce did a lot of shooting. Leticia is in the Amazon Rain Forest and during the rainy season, from February to May we found torrential rains three and four times a day. Our film was packed for the tropics but with such high humidity we had to seal it up in a can with a bag of silica gel to absorb the excess moisture. We did process some b&w film there, in Microdol for 12 minutes at 80 degrees with good results, but most of our film was brought home for processing. Bruce made some enlargments but had trouble with the negatives sticking in the enlarger due to the humidity, and the paper was limp and lost contrast from the same cause.

We used Kodachrome, both Daylight and Type A, usually with a Skylite filter, for our 16mm movies. We used 35mm Kodachrome for stereo and slides. Plus-X was tried but was not satisfactory under the flat lighting conditions. Tri-X was much preferable and was used in all jungle shots, pictures made in the rain and night shots. The deep shadows of the jungle made it necessary to expose about one stop more than normal.

We were there only 21 days, and because we took precautions in storing our film it was not necessary to ship any back. We shot whether it rained or not, protecting the cameras from the downpour under ponchos.

Photographic possibilities are everywhere. There is atmosphere, scenic and story material at every turn. Underwater photography is not possible because the Amazon is so muddy. Hoop went in several times (on purpose) but the murky water precluded any picture taking.

The water is full of piranha, the vicious little fish which likes raw meat, but unless there is blood, they don't attack. The greatest danger in the Amazon is not from the piranha, but rather from the man-eating catfish which weigh as much as 900 pounds and are capable of swallowing a man at one gulp.

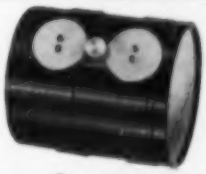
We used flash frequently in camp and for close-ups but not much on the river. Electronic flash was used at times but in the high humidity the equipment had a tendency to misfire. Perhaps if we had the units tropicalized so moisture collecting on the components would be insulated and not cause leakages it would be more practical.

While our expedition was aimed primarily at the bufeo, we brought back other specimens. Ross captured an 18-foot anaconda, a fer-de-lance, bushmasters and several small tree boas. Coatis were all over the place and made excellent house pets. There was a bird in the jungle which made a noise like a leaky faucet—bloop, blop, bleek. Birds flew down and ate off our table.

With a good collection of pictures, plus some excellent specimens, we think this expedition thought up by a PSAer was a big success.

Change of Address

Be sure to notify Headquarters of any change of address, in advance if possible. It takes about 30 days to effect a change and your Journal may be lost.



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PSA TRADING POST

The Trading Post is for the use of all PSA members, and members only, free of charge. Copy must be brief and complete. It must reach the Editorial Office (See page 3) by the 25th of the month and will normally appear in the next following issue. (August 25th will appear in October.) Ads will be run once or twice if requested. PSA assumes no responsibility because of this free listing service.

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CAMERA CLUBS

HENRY W. BARKER, APSA, ARPS
392 Hope St., Glenbrook, Conn.

Maybe it has happened to you. We mean the disheartening experience of visiting a strange camera club and finding yourself completely ignored. And if you do know what it's like, you'll appreciate the viewpoint of a correspondent of this column. To stand alone and unnoticed in a crowd of camera clubbers while they chat gaily with never a glance in your direction is a gruesome ordeal indeed.

Our correspondent is Mr. Hubert E. Curtis, Membership Secretary of PSA American Portfolios. Mr. Curtis, who lives in Davenport, Iowa, was on a trip to a town many miles from his home, and he decided to drop into a camera club, meet the folks and spend what he hoped would be an enjoyable evening. But let Hugh tell it in his own words:

"While on a recent business trip, I was in the vicinity of one of the larger, well known camera clubs and felt it was a real opportunity to see how such a club operates.

"I had corresponded with a member who could not attend at the time but who told me where and when the club met and that visitors were welcome.

"As I happened to be in the next town, I took a bus and then a cab to get to the meeting place. This club apparently has the sole use of its meeting place and has a nice setup.

"I walked in, hung my hat and coat in the anteroom, and went into the meeting room. I walked around the room looking at both their permanent display of fine prints and the temporary display of their current club contest prints with place ribbons, etc.

"After looking the prints over, I sat down and shortly the meeting began. When the meeting was over, I got my hat and coat and left. Although the club members wore name cards, I did not recognize any of the names, nor did anyone speak to me or make any attempt to find what interest I might have in photography. Had I been a potential member, it is very likely I would never have gone to another of their meetings."

And that's the story. Not a new one, of course, because it's happened to so many club visitors.

Now, amateur photographers enjoy the reputation of being the friendliest and most congenial folks you could ever hope to meet. How is it then, that this situation is allowed to exist in clubs? It's happened to us so often that we're thoroughly convinced it's the rule rather than the exception. Furthermore, it's not just the bigger clubs who are at fault. Small clubs, too, all too often are remiss in the hospitality department.

Several years ago, we visited a small club not far from New York City. Counting ourself, there were no more than a dozen people in the room. As a stranger in this small group, we must have been conspicuous. Did anyone speak to us? Did anyone take the time or trouble to find out whether we might be interested in joining? Nope. It was only at the close of the meeting that we got to speak to anyone. And then only because we made a point of introducing ourself to the chairman. He was, of course, cordial, but didn't bother to follow up on us as a possible potential member. Needless to add, that club is now kaput! With such a policy prevailing, how could it hope to survive?

The remedy for the situation is obvious. Each club should appoint a committee whose work would be to seek out and greet guests. The members of this committee ought to be chosen on the basis of their being friendly folk who mix easily and can make a guest feel at home. Moreover, they should know most, if not all of the club members so that they can spot a visitor easily.

Hugh Curtis, our correspondent who triggered this outburst, has a suggestion or two, also. He suggests that clubs have a Guest Register in which names and addresses may be listed for a future follow-up He also suggests that guests be introduced by the meeting chairman. **The idea is to make visitors feel they're important, wanted, welcome!** In Hugh's words, "A stranger is frequently hesitant to step forward. He needs some encouragement and welcome from the club."

To set up a system for the greeting of guests will not only give the club a reputation for hospitality, it will pay off in the acquisition of new members—of itself a good and sufficient reason!

How many PSAers know that their Society was the outgrowth of the Associated Camera Clubs of America which was organized in 1919?

Fifteen year later, in January, 1934, this group changed its name to the Photographic Society of America and opened its ranks to individual members as well as camera clubs. One hundred individual charter members and fifty-one charter clubs were the foundation of what today is the largest photographic organization in the world. PSA was incorporated in May, 1934, and its first Constitution and By-Laws were adopted in March, 1935.

Looking backward can be as interesting and illuminating as looking forward. So, let us try to find out what has happened to those fifty-one camera clubs who helped so much to make the present Society possible.

Using the latest PSA Membership Directory as our guide, we find that only thirty-one of the original clubs are now affiliated with PSA. These are listed below in Group I. In some few cases, membership over the twenty-one years has not been continuous.

In making this survey, we have been guided by similar names only. It is quite possible that some clubs have changed their names or have merged with others. Group II contains those clubs that are no longer members of PSA, as of Nov. 1, 1955. Although our research has not been too extensive, to the best of our knowledge, only six of these are still in existence (so marked with an asterisk).

PSA's Camera Club Committee is especially interested in the fate of the clubs in Group II. Why did so many wither on the vine? What are the reasons for those who have relinquished their membership in PSA? How did the Society fail them?

Keeping a camera club alive is a continuous problem. Times and conditions change rapidly. The Camera Club Committee is conscious of these facts and feels that a closer relationship between the Society and its one thousand affiliated groups will help reduce the mortality rate. It strives to create more and better services, as well as being of personal assistance to clubs with individual problems.

So, in looking backward at that small group of farseeing clubs which realized the great advantages of an organization for ALL amateur photographers, we hope to find the key to present and future problems.

GROUP I

Boston YMCU, Boston, Mass.
Fort Dearborn (Chicago) C.C., Chicago, Ill.
Cleveland P.S., Cleveland, O.
Detroit Edison C.C., Detroit, Mich.
Grand Rapids C.C., Grand Rapids, Mich.
Indianapolis C.C., Indianapolis, Ind.
Lansing C.C., Lansing, Mich.
Photo Pictorialists of Milwaukee, Wisc.
Miniature C.C., New York, N.Y. (now Manhattan-Miniature C.C.)
The Camera Club, New York, N.Y.
Pictorial Photographers of America, New York, N.Y.
Norfolk Photo Club, Norfolk, Va.
Oklahoma C.C., Oklahoma City, Okla.
Omaha C.C., Omaha, Neb.
Photo Soc. of Philadelphia, Pa.
Academy of Science and Art, Pittsburgh, Pa.
Portage C.C. of YMCA, Akron, O.
Portland C.C., Portland, Maine
Oregon C.C., Portland, Ore.
C.C. of Providence Engineering Soc., Providence, R.I.
Reading C.C., Reading, Pa.
Kodak C.C., Rochester, N.Y.
Photo. Soc. of San Francisco, Calif.
California C.C., San Francisco, Calif.
San Jose C.C., San Jose, Calif.
Schenectady Photo Soc., Schenectady, N.Y.
Taft C.C., Taft, Calif.
Tulsa C.C., Tulsa, Okla.
Wilkes-Barre C.C., Wilkes-Barre, Pa.
Delaware C.C., Wilmington, Del.

GROUP II

Camera Associates of The Boston City Club, Boston, Mass.
*Brooklyn Institute of Art and Science, Brooklyn, N.Y.
Canton Photo Soc., Canton, O.
C.C. of Cincinnati, O.
*Dayton Photo Soc., Dayton, O.
*El Paso C.C., El Paso, Texas
Camera Pictorialists of Kansas City, Mo.
Wekearnyan C.C., Kearny, N.J.
*Los Angeles C.C., Los Angeles, Calif.
Newark C.C., Newark, N.J.
Aluminum C.C., N. Kensington, Pa.
Oswego Normal C.C., Oswego, N.Y.
*Frankford C.C., Philadelphia, Pa.
Photo Club of Baltimore City, Baltimore, Md.
St. Paul C.C., St. Paul, Minn.
Pictorial C.C., San Antonio, Texas
Camera Pictorialists of San Diego, Calif.
Japanese C.C., San Francisco, Calif.
Golden Gate Leica Club, San Francisco, Calif.
C.C. of Syracuse YMCA, Syracuse, N.Y.
*Westinghouse C.C., Wilkinsburg, Pa.

Air Brush Classes

Members near New York City can learn to handle the air brush again this year when Stella Pandell's classes are resumed on Sept. 17 at Hunter College. Fee $27. Data from Hunter College, Room 241, 695 Park Ave., New York 21.

Whodunit?

There is no mystery to this whodunit! If you want a PSA service or want to know about it, the name of the person in charge of giving that information is listed on the last page of every issue. Just remember, most Division services are only for members of that Division. You can join another Division for $1.

We'll lead off this time with a product that isn't a product in the usual sense, in fact, it is practically a collector's item. Herbert C. McKay, FPSA, hiding under the name of MaRel, which translates as McKay Research Laboratory, Box 849, Eustis, Florida, has put his stereo skills to good use, going underwater with his camera to photograph Ross Allen battling an 18-foot anaconda under water. This reviewer has known both McKay and Allen for many years and neither of them is capable of producing a fake. Allen is a scientist, not to be confused with the alligator wrestlers of the tourist traps. When he goes on a hunt for gators he goes bare-handed because that way he can catch them alive. We have been on a hunt with him and know. The first four slides of a series of 20 have been released and we can't wait to see the rest. The price is $5 for the four slides.

Our second lead this month is a teaser. The product is so new it won't be available until Sept. 1 and we're not supposed to release the news until them. But since we date for month of issue and you won't get your September copy until after the first, we're going to sneak a little info right in here about a new exposure meter which won't become obsolete for a few months at least. The film speed dial is calibrated to ASA 12,000. With a light multiplier attachment it has four ranges of sensitivity. It is so sensitive that it will indicate an exposure with ASA 100 film of 64 seconds at f:5.6!

Designed so even people like us can read the exposure quickly, you preset film and shutter speeds and the needle points to the f: stop. What's more, the needle stays there while you make up your mind. Like a previous meter by this same maker, a consistent Journal advertiser, the meter has a memory. More details in September.

Movies

This news is sort of double-barrelled. Ansco is now selling high speed Anscochrome 16 without processing charge included. This makes for economy for those users who process their own for reasons of speedy use or security. It can be processed at the Ansco laboratories in Chicago or Union, N. J. What is more, they can process it for exposure speeds of 32, normal, or 125. The higher exposure index makes the film valuable for work in poor light or with high speed motion picture cameras. The retail price of the film is $7.80 for 100-ft. daylight loading spool. Processing charge at either EI is .0490 per foot, minimum charge $4.90, including return by first class mail. Both daylight and tungsten emulsions are available.

Kodak offers some news about projectors. A new magneto-optical sound projector was unveiled at the Naved Show in Chicago in July. A reversing switch has been added to the Pageant sound projectors, and the Analyst II projector has a speed range from 5 to 24 frames per second permitting a wider range of slow-speed analysis of films made at normal speed or semi-slowmotion. By shooting at 48 frames, projecting at 6, a time expansion factor of 8 is realized.

The single-switch reversing mechanism for the Pageant projectors permits trial runs when threading, with reverse running to starting position without rethreading. Sections of film can be run back for repeat and the old gag use of reverse action is feasible. Three models have been equipped with the switch, the AV-074 at $459; the AV-154 at $545 and the AV-154-S at $469.

The Analyst II is used in industry and athletics. It is offered in one model, 750-watt, at $325.

Kalart is offering the new Custom 8 Splicer at $4.95 alone, or in combination with Foldaway arms on a bakelite base at $10.95. The splicer-rewinder accomodates 400-ft. reels.

Panoramic Camera

History repeats itself with the introduction of the super wide-angle Panon camera by Kalimar, Inc., St. Louis, Mo. Said to cover an angle of 140 degrees horizontally and 20 degrees vertically, the sweep is apparently controlled by rotating a shutter blade before the lens. In the old days the lens was rotated through the angle but advantages seem to have been taken of improvements in optical design. Two spirit levels are provided so the camera can be levelled to prevent distorted perspectives. The Panon takes six pictures on a 120 roll. No price is given.

Flash

The Megalume 3 electronic flash has an interesting quirk. A meter on the flash head shows battery condition, expressed in terms of increased exposure. The dial seems to be calibrated from 1 stop decrease with very fresh batteries to 1½ stops increase as they fade away. The unit is made by Nemo-Clarke Inc., Silver Springs, Md.

If you need a small unit, the new Ricoh BC folding flashgun should do. The segmented reflector folds down to 3⅝ x 1⅜". The reflector measures five inches when open. Including a pouch case and PC cord the unit lists at $6.50.

Darkroom

Just for change of pace, here is news of an old product which will be no more. Du-Pont is discontinuing the texture screens it has manufactured. They will continue to be available until dealer and warehouse stocks are exhausted. Last call.

A silver recovery unit for hypo baths which operates on a plating principle has been announced by W. B. Snook Mfg. Co. Inc., Palo Alto, Calif. It not only recovers 95% of the silver from the bath but renews the hypo as much as 8 times its normal life. This is the system widely used in large labs. The price of the unit is $395.

Powers Regulator Co., Skokie, Ill., is offering a temperature controlling water mixer which guards against supply failure of either hot or cold wated, or its own failure. It is made in 45 and 125 gallon per minute capacities and prices range from $150 to $300 depending on finish.

Accessories

A lightweight tripod with center post is one of three new Linhof units being offered by Kling Photo Corp., 257 Fourth Ave., New York 10. The "Compact" model weighs only 33 oz. and extends from 17 to 42 inches. It is priced at $22.50. Other models go as high as 74 inches and $44.50. A folder picturing and describing several combinations will be sent by Kling if you mention the Journal.

A new Kodaguide, the Snapshot Dial, a handy exposure calculator for daylight and flash pictures in black and white or color is offered by Kodak at 25 cents. Separate dials are provided for daylight and flash computations. All the new films are listed.

A new type of daylight screen has been announced by Polacoat, Blue Ash, Ohio. Covered with a new surface on glass, plexiglass or vinyl, the Lenscreen is said to provide a brilliant picture with little drop-off in normal room lighting. Projection is from the rear.

That handy little Bible of the traveling photographer, the Kodak Master Photoguide has been completely revised. The new color and b&w films are included, dials have been redesigned and the new M2 bulbs are included in the flash section. All other data has been brought up to date. The new edition can be identified by the 1956 date on the first page. Price remains at $1.75.

Exakta has an attachment which permits lenses with automatic diaphragms to be used with extension tubes, bellows, etc. The "Closal" is a twin cable release which operates the camera and the diaphragm control simultaneously. Price is $7.50.

The Alpex exposure meter offered by Interstate Photo Supply at $6.95, has a built-in incident light screen, ASA calibration from 6 to 800, LVS scale and cine scale.

A new 3" Staticmaster brush has been announced by Nuclear Products Co., El Monte, Calif. When the polonium strip has lost its strength, the brush may be returned to the factory for installation of a fresh strip at moderate cost. A record brush operating on the same principle has been announced at $14.95.

Literature

A revised GE Photolamp Data Book, priced at 10 cents, has been issued by General Electric Photo Lamp Dept. It contains much useful data covering color and b&w, flash and flood, has simplified directions for using guide numbers and an up-to-date list of exposure indexes.

If you are interested in pictures from the air, Kodak's revised booklet of that name contains lots of helpful information. Your dealer should have it, priced at 35 cents.

It takes 32 pages to list the photo aids for amateurs available from Kodak. You can have a copy for free if you write Dept. 8, Eastman Kodak Co., 343 State St. Rochester 4, N.Y., and ask for "Kodak Photo Aids."

PSS

Another national society enters the lists, the Photographic Society of Singapore, which is an outgrowth of the Singapore Camera Club. PSS will take over the operation of the Singapore International Salon from the Singapore Arts Society.

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Cinema Clinic

Conducted by George W. Cushman

Sound Films

What is a sound film? I have received that question three or four times, and I see the editor of the Journal, Don Bennett, also received that question recently and answered it in the May issue of the Journal (page 3).

Each time I have felt that the question was of such local nature that the answer would not be of sufficient interest to enough people to give it space here, but now, with so many people asking the same question, perhaps we should look more carefully into the matter.

There are, perhaps, many definitions, all of which can be considered correct. In the technical trade sense, a sound film is one in which or on which the sound is included with the picture, originally an optical track or disc record, but now broadened to mean also a magnetic stripe along the edge of the film.

A silent film, within this strict definition, is one which does not have this sound track.

But to the layman a sound film is more than a technical definition. The amateur movie maker has found other ways to present sound with his films besides having the track along one side of the film. He can use records, he can use magnetic tape. Both can be coupled to the camera and/or projector for accurate synchronization.

At this point the strict technical definition of a sound film clashes with the broader limitations, for the layman judges from what he sees and hears while sitting in his theater seat and does not concern himself with the mechanics of how the sound and picture are produced for his benefit. Or he may be a judge, deciding on the merits of the picture and the sound that accompanies. Should he be concerned with the method whereby the sound and picture are presented?

Thus we may clearly see that the technician and the layman have two distinct definitions of what constitutes a sound film.

Now the amateur filmer comes along and adds music and sound effects to his picture by either playing records or playing a previously recorded tape along with his film when he projects it. Does he have a sound film? Or is it a silent film?

Here could very well be a third definition.

The reason for the many questions is that in most cases numerous clubs are puzzled at just how to classify films in their contests which are considered sound by some members and considered silent by other members. Where is the line to be drawn? What should be considered a sound film and what should be considered a silent film?

One club solved the riddle in this way: If the film is complete within itself without the sound, it is then to be considered a silent film. If the sound must be played to complete the presentation, that is, if the film can't be shown without the sound, then it must be considered a sound film.

That may answer for most purposes.

I think the best definition that has come to my attention comes from John Carroll, APSA, a professional film producer of Brooklyn, who says: A sound film is one in which the sound is planned as an integral part of the concept of the film.

He has put a very great deal into those few words. To him a sound film is much more than a silent film to which sound has been added. To him a sound film is one in which sound was being considered as the script was being written. The sound was made a part of the picture, and the production was conceived with the sound in mind that was to be used.

The technical aspects of how the sound is reproduced at the time the picture is shown is of little consequence—it is the use made of the sound in relation to the picture that counts.

We'll accept that definition until a better one comes along.

Others feel the picture must be alive on the screen in sound as well as sight, and I must admit I am of that school of thought. I have seen many so called sound films which were really silent films to which

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music and narration have been added. These do not live on the screen. The eye sees, but the ear is neglected. The best example to illustrate the point is to see a large streamliner race past the camera, filling the screen with a gorgeous view of the magnificent iron horse. But the ear gets organ music.

Or a powerful mainliner gets ready for a takeoff to a distant land. With its roaring motors it taxis past the photographer, suddenly airborne. The eye sees a thrilling sight as the great bird goes aloft with its propellers whirling. The ear listens to the soft voice of a commentator in a sound proof studio remarking, "And so, heading into the setting sun, we are off on our voyage to Timbuctoo." Just half the scene—the visual half. Why is the audible half denied us? Can that be called a sound film?

I recently projected a wild west film released by no less than Castle films. This was classified as a "sound" film. The track was optical. The film had subtitles, and when the actors spoke their lines out came music from the loudspeakers. Was that a sound film? Or a silent film with a musical track added?

In most films, the sounds seen should also be heard. Where special effects are required, this may not necessarily be so, but for the most of us, we are stretching the definition a country mile when we call a film a true sound film when all we get is a commentator and organ music, the film itself being as silent as the cemetery.

So, within all this discussion lies the dividing line, just where, it is difficult to say. Perhaps each club will want to discuss the primary points mentioned above, then decide for themselves just what constitutes a sound film.

Several MPD members have written to ask me what kind or type of film will be eligible for the Cushman Sound Trophy which it was my pleasure to donate to the Motion Picture Division and which will be awarded for the first time at the convention in Denver next month.

About the only hard and fast rule is that a sound track in some recorded form must exist. This may be either optical or magnetic on film, optical or magnetic run separately, or a synchronized disc, or any other method the entrant chooses. But the recording as such must exist, to thus eliminate the simultaneous playing of records together with someone talking over a microphone.

The trophy will then go, not to the best *sound film*, or to the best technical job of recording, but rather to the best USE of sound—to the sound track that does the most for the film, that gives the film a lot more due to the track's thought and planning.

That leaves it pretty wide open—purposefully so in order that everyone can enter. The emphasis is on the sound track and its part in the overall production.

I hope the winning track will be a live track—will make the picture seem to live on the screen, but that will be up to the judges to decide.

If you looked for a conclusion to this matter of what is a sound film, I'm going to let you down, for I don't have a ready answer—one that everyone will accept. Perhaps from the observations presented here this month you can ferret out your own answer. If you do, I'd appreciate your dropping me a line and let me know how you solved the question.

* * *

EXTENSION OF REMARKS—Movies are arriving at the problems of semantics much more rapidly than did the still field. Few people know that a lens "stop" was originally a hole in a thin piece of metal or card which "stopped out" some of the light. Or that a "plate" was originally a metal plate, a la Daguerre.

Hence some confusion in the movie field, because in the early days of sound there were "talkies" and sound films. You never hear of talkies any more, but the argument remains as to what is a sound film in *the amateur field*. Could it be because the amateur is now where the theatrical producer was in 1930?

George Cushman is right, we think, in suggesting that a sound film is one in which a sound "track" of some sort is prepared for the film, as opposed to sound accompaniment from a series of phonograph records played with it, perhaps with mike-derived direct narration. That seems like a very sensible definition of the mechanical aspects.

However, on the aesthetic side, the matter of seeing and hearing source and sound must be handled with great care. You can make a film so full of sound effects that it spoils a picture and leaves no room for story. Perhaps if the definition were refined to say "logical" sound effects . . . .?

Live sound has never succeeded in an amateur way, with notable exceptions, because of technical difficulties "beyond the producer's control." Even pros have difficult problems. I recall one scene where we had action at a gas station. We picked a location in an industrial district for Sunday morning shooting when there would be no traffic. We thought! There was no traffic at the location. But there was a traffic light four blocks away on the side street and the noise of the starting cars at each green turn drowned out our dialogue. The mike has only one ear. Like the one-eyed camera, it records everything within its range, without power of selection and rejection and it takes a good sound recording man to overcome these obstacles to clean recording.

Since a prime requisite of good filming is that the audience should never be aware of the medium, we must not, by poor sound techniques violate this rule. Which brings us back to George's stipulation, the *best use* of sound. Which also covers my cautionary remarks about over-using sound.

One anecdote, if you will bear with me. It was said, in the early days of talkies, that a studio owner, watching the day's rushes of a George Arliss picture, listened in vain for sound on the long pantomime scene which was the hallmark of every Arliss film. The climax of every story came at a point where by sheer acting he conveyed to the audience his grasp of the problem, his turmoil in finding a solution, and the achievement of a solution. Then everyone knew the happy ending was only moments away. So, when the producer said, "Where's the sound?" and was told there was none for this sequence, he said "No sound, I'm paying fifty cents a foot royalty for all that film and I want sound."—db.

Movie camera sales and film sales are increasing. Help these new fans get more out of their new hobby and get them into PSA. Helping others can be lots of fun.

BOOKS

35mm Color Magic by Walther Benser, 200 pp, 44 color plates. E. Leitz, New York.

Excellent.

Colour Book of Photography, by L. Lorelle, 212 pp, ill, 12 in color. A Focal Press book, Amphoto, New York, $3.

Elementary to advanced, most foreign films covered.

Manual of Modern Photography by Hans Windisch, 276 pp, ill, some in color. Rayelle Pub., Phila. Pa. $6.95.

Comprehensive. For beginner or advanced.

Medical Photography by T. A. Longmore, 1,000 pp, 320 ill A Focal Press book, Amphoto, New York. $15.

Authoritative. Largely radiography, some clinical, some color.

The Retina Way by O. R. Croy, 300 pp, ill, some color. A Focal Press book, Amphoto, N.Y. $4.50.

A useful manual.

Available Light and Your Camera, edited by Geo. B. Wright with ten authors, 181 pp, 90 ill. Amphoto, N.Y. $5.

Expert.

Exakta Photography, by Jacob Deschin, 192 pp, ill, Camera Craft Pub. Co., San Francisco, $4.95.

Complete, as Deschin always does it.

Colour Prints, by Jack H. Coote, 328 pp, ill. A Focal Press book, Amphoto, N.Y., $4.95.

Comprehensive, U.S. and European processes.

FIAP Yearbook, 206 pp, 180 ill, C-J Bucher, S.A., Lucerne.

Superb pictures from around the world.

Photography, A Golden Handbook, by Herbert S. Zim and R. Will Burnett, 160 pp, ill. in color. Simon & Schuster, N.Y. $1 paper, $1.95 cloth.

Pocket-size, brain full. From box camera up.

Color Separation and Masking, a Kodak Data Book, 56 pp, ill. Eastman Kodak Co., Rochester, 75¢. (Revised, bears "Second Printing" on title page.)

New information on separation negative making.

Picture it in Stereo, a Kodak manual, 33 pp, ill. in color, Eastman Kodak Co., Rochester, N.Y. 35¢.

Four keys to good stereo for the beginner.

GUIDES

35mm Reference Guide, by Norman Pollock, 96 pp, Greenberg, Pub., N.Y. $1.95.

All the data in one book.

Polaroid Land Guide, by Charles H. Coles, 118 pp, ill, Greenberg, Pub., N.Y. $1.95.

Up-to-date, comprehensive.

Nature Photography Guide, by Herbert D. Shumway, 126 pp, ill., Greenberg, Pub., N.Y. $1.95.

Movies and stills in nature work.

Night Photography Guide, by A. E. Woolley, 126 pp, ill., Greenberg, Pub., N.Y. $1.95.

What to and not to do.

Pictures In A Minute, by John Wolbarst, 158 pp, ill., Amphoto, N.Y., $1.95 paper, $3.95 cloth.

Best yet.

Exposure With Zone System, by Minor White, 40 pp, ill., Morgan & Morgan, N.Y., $1.25.

Excellent idea.

NEED ASSISTANCE?

Readers of this page who have personal problems in movie making may receive help on any phase of this field of photography by writing direct to Mr. Cushman at 532 Pine Avenue, Long Beach 12, California. A self-addressed envelope should be sent if an answer by mail is desired.

Monochrome

Note: M—monochrome prints, C—color prints, T—color transparencies, SS—stereo slides, L—monochrome slides, A—architectural prints, S—scientific or nature prints. Entry fee is $1.00 in each class unless otherwise specified.

PSA Approved

These salons approved for monochrome portion only by Pictorial Division. See other listings on this page for approval of other sections. (For listing and approval send data to Ralph L. Mahan, APSA, 280 Forest Avenue, Elmhurst, Illinois.)

ROYAL (M,C,L,T,SS) Closes Aug. 10. No fee except return postage. Exhibited Sep. 21 to Oct. in London; elsewhere through Dec. Data: The Royal Photographic Society, 16 Princes Gate, London, SW7, England.

MADRAS (M,T) Closes Aug. 26. Exhibited Sep. 21-30. Data: Dr. D. Damodar, 486 Mint St., Madras 1, India.

PSA (M,C,S,T,S slides, SS,MP) Closes Aug. 27. Exhibited Sep. 26-29 at Annual convention, Shirley-Savoy Hotel in Denver. Data: D. W. McCullough, 1100 Colorado Blvd., Denver, Colo.

MOCAMBIQUE (M) Closes Aug. 31. Exhibited Sept. 15-30, then at Beira, Quelimane and Nampula. Data: Salao Internacional de Fotografia de Mocambique, Caixa Postale 861 e 327, Portuguese East Africa.

PUYALLUP (M) Closes Sept. 1. Exhibited Sept. 15-23 at Fair. Data: Western Washington Fair Assn., Puyallup, Wash.

ZARAGOZA (M) Closes Sept. 15. Exhibited during October. Data: Sociedad Fotografica de Zaragoza, Plaza de Sao 7, Bajos, Zaragoza, Spain.

CHILE (M,T) Closes Sep. 1. Exhibited Sep. 25 to Oct. 16. Data: Foto Cine Club de Chile, Huerfanos 1223, Oficina 14, Santiago, Chile.

GOULBURN (M) Closes early Sept. Exhibited Sep. 30 to Oct. 6. Data: H. H. Neale, 3 Russell St., Goulburn, N.S.W., Australia.

GHENT (M) Closes Sep. 8. Exhibited Oct. 28 to Nov. 11. Data: Julien Tack, Secy., 37 Nieuwland, Ghent, Belgium.

NEWCASTLE UPON TYNE (M,T) M closes Sept. 12; T Sept. 26. Exhibited Oct. 13 to Nov. 3 at Laing Art Gallery. Data: Newcastle Upon Tyne Photographic Society, 5 Brunholm Rd., Newcastle Upon Tyne 6, England.

FRESNO (M) Closes Sept. 17. Exhibited Oct. 5-14 at Fair. Data: Elmer Lew, 1112 W. Andrews, Fresno 5, Calif.

YAKIMA (M) Closes Sep. 12. Fee $2.00. Exhibited Sep. 26-30 at Central Wash. Fair. Data: Yakima Camera Club, P.O. Box 719, Yakima, Wash.

CAFOILCADE (M,T) Closes Sep. 12. Exhibited Oct. 1-27 at Gates Library. Data: Thos. H. Power, 5045 Procter, Port Arthur, Texas.

LINZ-DONAU (M,C) Closes Sep. 15. Exhibited Oct. 15 to Nov. 4. Data: Dr. Heinrich Wiepolek, 26 Nietzschestrasse, Linz (Donau), Austria.

MEXICO (M,T,SS) M closes Sep. 18; T and SS on Sep. 29. Exhibited Oct. 10 to Nov. 8 at Palace of Fine Arts. Data: Club Fotografico de Mexico, San Juan de Letran 80, Mexico 1, D.F., Mexico.

MEMPHIS (M,T) Closes Sep. 10. Exhibited Sep. 30 to Oct. 14 at Brooks Memorial Art Gallery. Data: Dr. Carrol C. Turner, Route 10, Box 298, Memphis, Tenn.

PSSA (M) Closes Sept. 20. Exhibited at Photographic Society of So. Africa Convention. Data: B. N. Penny, Secy, P.O. Box 2451, Cape Town, So. Africa.

IRISH (M) Closes Sept. 22. Exhibited Oct. 29 to Nov. 10 in Dawson Hall, Dublin. Data: Miss P. Thompson, Photographic Society of Ireland, 11 Hume St., Dublin, Ireland.

NITEROI (M,C,T) Closes Sep. 22. No fee. Exhibited Oct. 20-31. Data: Sociedade Fluminense de Fotografia, Caixa Postal 110, Niteroi, Estado de Rio de Janeiro, Brazil.

AMSTERDAM (M,T) Closes Sep. 25. Exhibited Nov. 3-18 at Painters Assn. Art Gallery. Data: Dick Boer, Focus Limited, Haarlem, Holland.

WORCESTER (M,T) Closes Oct. 3. Exhibited Oct. 27 to Nov. 17. Data: E. Finch, 16 Westminster Rd., Rushwood, Worcester, England.

ARIZONA (M,T) Closes Oct. 10. Entry fee $1.50. Exhibited Nov. 3-12 at Fair. Data: Arizona State Fair, Phoenix, Arizona.

LUCKNOW (M,C,T) Closes Oct 10. Exhibited during Nov. and Dec. Data: S. H. H. Rasavi, 65 Yahiapur, Allahabad 3, India.

BORDEAUX (M,C,T) Closes Oct. 10. Exhibited during Nov. and Dec. in Galeria des Beaux-Arts. Data: M. Andre Leonard, 17 Rue de la Ville-de-Mirmont, Bordeaux, France.

CHICAGO (M) Closes Oct. 13. Fee $2.00. Exhibited Nov. 3 to Dec. 2 at Museum of Science and Industry. Data: Mrs. Mary A. Root, 3314 Central St., Evanston, Ill.

VICTORIA (M,C,T) Closes Oct. 13. M fee $1.50. Exhibited at Art Gallery. Data: Jas. A. McVie, 2171 Bartlett Ave., Victoria, B. C., Canada.

HONG KONG (M,C) Closes Oct. 15. Exhibited Dec. 3-8 at St. John's Cathedral Hall. Data: Fi Fook Hing, Room 510 Bank of East Asia Bldg., Des Voeux Road C, Hong Kong, China.

TURIN (M) Closes Oct. 15. Exhibited during Nov. Data: Societa Fotografica Subalpina, Via Bogino 23, Torino, Italy.

URUGUAY (M) Closes Oct. 15. Exhibited Nov. 16-25. Data: Foto Club Uruguayo, Avda 18 de Julio 930, Montevideo, Uruguay.

SAO CARLOS (M) Closes Oct. 31. Exhibited Dec. 16 to Jan. 6. Data: Foto-cine Clube, Sao Carlosse, P. O. Box 300, Sao Carlos, S.P., Brazil.

BIELLA (M,C) Closes Nov. 15. Exhibited Dec. 2-16 in Galleria d'Arte. Data: Cineclub Biella, Via Vescovado 3, Biella, Italy.

COIMBRA (M) Closes Dec. 1. Exhibited in Feb. Data: The Grupo Camera, Rua F. Borges 117, 2nd Floor, Coimbra, Portugal.

CUBA (M,T) Closes Dec. 1. M fee $2.00. Exhibited Dec. 15-Jan. 15. Data: Club Fotografico de Cuba, O'Reilly 366, alton, por Compostela, Havana, Cuba.

OSHKOSH (M,T) M closes Dec. 5; T Dec. 12. M fee $1.50. Exhibited Jan. 1-20 at Paine Art Center and Arboretum. Data: Paine Art Center, P.O. Box 360, Oshkosh, Wis.

MUNCHEN (M) Closes Dec. 31. Exhibited Feb.-Mar. 1957. Data: Arbeitskreis Munchener Foto-Amateure, Steinstrasse 17, Munchen 17, Germany.

UITENHAGE (M,C) Closes Dec. 31. Exhibited Feb. 11 to Mar. 2 at Uitenhage, Port Elizabeth, and Grahamstown. Data: Uitenhage Camera Club, P.O. Box 12, Uitenhage C.P., South Africa.

SINGAPORE (M,S) Closes Jan. 4. Exhibited Feb. 8-17. Data: Photographic Society of Singapore, % Raffles Museum, Stamford Road, Singapore 6, Malaya.

BIRMINGHAM (M,L,T) Closes Jan. 21. Exhibited Feb. 11 to 25. Data: D. McM. Henderson, 254 Acheson Road, Shirley, Birmingham, England.

MELBOURNE (M,T) Closes Feb. 13. Exhibited Mar. 19 to 27. Data: Melbourne Camera Club, P.O. Box 930 G, Melbourne, Australia.

ADELAIDE (M,T) Closes Mar. 19. Exhibited Apr. 3 to May 4 at Centennial Hall. Data: Adelaide Int., Salon of Photography, % Adelaide Exhibition, 13 Pirie St., Adelaide, So. Australia.

Other Salons

SAO PAULO (M) Closes Aug. 15. Exhibited in October. Data: Foto-Cine Clube Bandeirante, Rua Avanhandavam 316, Sao Paulo, Brazil.

LONDON (M) Closes Aug. 22. Exhibited Sept. 8 to Oct. 6 at Galleries of Painters in Water Colours. Data: London Salon of Photography, 26-27 Conduit St., New Bond St., London W1, England.

INDIAN (M,C,T,L) Closes Sep. 15. Exhibited Nov. to Feb. in Ahmedabad, Navsari, Surat and Bombay. Data: D. C. Engineer, "Sarang," Tulak Nagar, Ellis Bridge, Ahmedabad 7, India.

SOUTHAMPTON (M,S,L,T) Closes Oct. 10. Exhibited Oct. 27 to Nov. 17 at Civic Center. Data: Exhibition Secy., Southampton Camera Club, 30 Carlton Crescent, Southington, England.

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Color

PSA Approved

(For listing and approval send data to Robert J. Goldman, APSA, 170 Linden Lane, Glen Head, N.Y.)

SALT LAKE CITY—Sept. 12-15, deadline Aug. 10. 4 slides $1. Forms: Mrs. Mattie C. Sanford, 1456 South 11th East, Salt Lake City 5, Utah.

P S A, Sept. 26-Oct. 4, deadline Aug. 27. Four slides $1. Forms: M. A. Smith, 3230 Field St., Wheat Ridge, Colorado.

PITTSBURGH ALL COLOR, Sept. 16-Oct. 6, deadline Sept. 4. Four slides $1. Forms: Myron B. Sharp, 114 East Manilla Ave., Pittsburgh 20, Pa.

SANTIAGO, Sept. 25-Oct. 16, deadline Sept. 4. Four slides $1. Forms: Foto Cine Club de Chile, Calle, Huerfanos 1223-Of. 14, Santiago, Chile.

STOCKTON-ON-TEES, Oct. 6-20, deadline Sept. 14. Four slides $1. Forms: James B. Milnes, 9 Ellen Ave., Stockton-On-Tees, England.

LUXEMBOURG, Oct. 9-22, deadline Sept. 17. Four slides $1. Forms: Rene Jentgen, 30 Rue Felix de Blochausen, Luxembourg, Grand Duchy.

NEWCASTLE UPON TYNE, Oct. 13-Nov. 3, deadline Sept. 26. Four slides $1. Forms: W. Warburton Pope, ARPS, 9 Kimberly Gardens, Newcastle Upon Tyne, England.

MEXICO, Oct. 10-Nov. 8, deadline Sept. 29. Four slides $1. Forms: Club Fotografico de Mexico, San Juan de Letran 80, Mexico 1, D.F.

TULSA, Oct. 15-22, deadline Sept. 30. Four slides $1. Forms: Mrs. Frances B. Eloperman, 706 S. Cheyenne, Tulsa, Oklahoma.

WORCESTERSHIRE, Oct. 27-Nov. 17, deadline Oct. 6. Four slides $1. Forms: C. J. Morrall, 27A Lichfield Ave., Newtown, Worcester, England.

CHICAGO, Oct. 27-Nov. 4, deadline Oct. 8. Four slides $1. Forms: R. B. Horner, APSA, 2925 Rosemont Ave., Chicago 45, Illinois.

EVANSVILLE, Oct. 13-Nov. 6, deadline Oct. 8. Forms: Dorothy Lukemeyer, 825 Line St., Evansville, Indiana.

ARIZONA, Nov. 3-12, deadline Oct. 10. Four slides $1. Forms: Arizona State Fair, Phoenix, Arizona.

VICTORIA, Nov. 11-25, deadline Oct. 13. Four slides $1. Forms: James A. McVie, APSA, 2171 Bartlett Ave., Victoria, B. C., Canada.

MISSISSIPPI VALLEY, Nov. 12-21, deadline Oct. 30. Four slides $1. Forms: John J. Holton, 8690 Cozens Ave., St. Louis 21, Missouri.

BIELLA, Dec. 4-10, deadline Nov. 15. Four slides $1. Forms: Cineclub Biella, Via Vescovado 3, Biella, Italy.

CUBA, Dec. 21-Jan. 5, deadline Dec. 1. Forms: Club Fotografico de Cuba, O'Reilly 366, alton, por Compostela, Havana, Cuba.

OSHKOSH, Jan. 1-20, deadline Dec. 12. Forms: Bruno C. Reinicke, 630 South 19th St., Manitowoc, Wisconsin.

MELBOURNE, March 19-27, deadline Feb. 13. Forms: Allen G. Gray, 101 Nicholson St., East Coburg, Victoria, Australia.

NEW YORK, April 5-19, deadline March 8. Forms: Fred B. Shaw, 2410 Tratman Ave., Bronx 61, New York.

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Motion Pictures

PSA 1956 INTERNATIONAL, deadline August 1, shown **at PSA Convention in Denver, Colo. last week Sept. MPD members one free entry, 8mm or 16mm, sound or silent; added films or entries from non-members of MPD $1 each. Data: Mrs. E. M. Birkett, 1353 Garfield St., Denver 6, Colo.**

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Stereo

(For listing send data to Lewis F. Miller, 8216 Morgan St., Chicago 20, Ill.)

PSA, Aug. 27 closing. 4 slides $1. Forms: Ed Oliver, 2457 South Monroe St., Denver 10, Colorado.

PITTSBURGH, September 4, 1956 closing. 4 slides $1. Forms: Myron B. Sharp, 114 East Manilla Ave., Pittsburgh 20, Pa.

MEXICO, September 29, 1956 closing. 4 slides $1. Forms: Club Fotografico de Mexico, San Juan de Letran 80, Mexico 1, D. F.

STOCKTON-ON-TEES, Sept. 14 closing. 4 slides (or VM reels) $1. Forms: James B. Milnes, 9 Ellen Ave., Stockton-on-Tees, Eng.

LIGHTHOUSE, Nov. 10 closing, 4 slides $1. Forms: Lewis F. Miller, 8216 Morgan St., Chicago 20, Ill.

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Nature

(Nature Division Approval)

(For listing and approval send data to Willard H. Farr, APSA, 6024 Dakin St., Chicago 24, Ill.)

PSA INTERNATIONAL (Nature Section), closes August 27, 1956, four slides, $1, four prints $2. On exhibit Sept. 26 to 29, at PSA Convention, Denver. Data, Barrie H. Bieler, 3280 Otis St., Wheat Ridge, Colo.

EVERGREEN EMPIRE (Nature Section), closes Aug. 15, 1956, 4 slides $1.00, on exhibit at Kitsap County Fair, Aug. 23-26, 1956, also in Seattle the following week. Data: Dr. C. W. Biedel, Box 1236, Station A, Bremerton, Wash.

12TH MISSISSIPPI VALLEY (Nature Section), closes Oct. 30, 1956. 4 slides $1.00. Data from Dorothy Pratte, 5741 Winona Ave., St. Louis 9, Mo.

10TH KENTUCKY, closes October 30, 1956. Four prints four slides or four sequences, $1.50. Data, P. O. Box 81, University of Louisville, Louisville, Kentucky.

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PSA Competitions

NATIONAL CLUB COLOR SLIDE COMPETITION—All clubs, four classes. Medals, ribbons, etc. Fees: CD clubs free, other PSA clubs $4.00, non-PSA clubs, $6.00. Data: Maurice Lash, 10829 Westminster Ave., Los Angeles, Calif.

NATURE PRINT COMPETITION FOR INDIVIDUALS—6 prints, 5x7 to 16x20, any nature subject except previous winners. Send prints to Howard Thornhill, 101 E. 24th St., Merced, Calif., by Nov. 1, 1956.

NATURE SLIDE COMPETITION FOR INDIVIDUALS—Closes Sept. 15. Slides to John E. Walsh, 41 Livingstone Ave., Beverly, Mass. Rules from Warren H. Savary, FPSA, Sydenham Rd., Warren Twp., Plainfield, N.J.

STEREO—for individuals, four slides in glass. Fee: $1 for 3 Competitions. Data: Ezra C. Poling, 46 Strong St., Rochester 21, N. Y.

CD TRAVEL SLIDE SETS, for 50-100 slide entries with text or tape, on travel subject only, for individuals. Cash and travel prizes. Closes Aug. 1, 1956, to be shown at Denver Convention. Rules and details from Tracy C. Wetherby, 116 Avenue L, Pittsburgh 21, Pa.

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Contests

Listing of contests in this column is free. We reserve the right to refuse listing to any contest which in our judgment exacts too much from the entrant for too little return.

MUSIC—$575 in prizes for pictures depicting music. Information from Philip Lesly Co., 100 W. Monroe St., Chicago 3, Ill.

Eastern Zone

from p. 6

the Morris Photo CC. Dave is a well known exhibitor in B & W and Pauline in color. Should be an interesting competition if one is ever held between the two clubs.

Teaneck CC (NJ)

PSAer John Anderson takes over the reins of this active NJ club as president from PSAer John Corrigan who led Teaneck to one of its finest years. Attendance and membership jumped just about 50% during John's term and were it possible to re-elect officers I am sure John Corrigan would be held in for years. Knowing John Anderson I am sure he will be just as successful.

Cine News

A. Millard Armstrong sends word of a new movie club being formed in Flint, Michigan, under the sponsorship of the Mott Foundation with James A. Norton, PSA-MPD, President pro-tem.

Brooklyn Amateur Club

PSAer Ann R. Jenson, secretary of the Brooklyn Amateur Cine Club sends me the list of new officers for this active movie club, president Samuel Sohnen, VP Eugene Adams and treasurer Max Kahn.

The last meeting of the year featured first films, shot by the advanced workers, with the object being to show the newcomers that the top workers once made movies as bad as any other beginners.

Central Zone

from p. 8

such as these, particularly the requirement concerning new prints.

Wins Award

Hypo Check, official publication of the Oklahoma Camera Club states that one of their members, A. C. Goff was the winner of the Ralph E. Gray Achievement Award for 1955, given by the Oklahoma City Movie Makers Club. This award is given each year to the "one who has helped promote this hobby by devoting his time and thought and by giving information to other movie makers on how to produce better moving pictures."

Edith Hogan had two of her Oklahoma Scenes reproduced in the May-June '56 issue of "Oklahoma Today". One of the "Red Barn" and the other of the Library Building at A.&M. College at Stillwater. These were reproduced as full pages in color.

Western Zone

from p. 9

Miss Helen C. Manzer, FPSA, stopped in Seattle after the N. W. Regional Convention in Portland, to lecture at the University of Washington's Health & Science Auditorium. Distance seemed no obstacle for her audience, some coming from as far away as Spokane. Austin Seth of the Seattle Photographic Society made the arrangements, assisted by Charlotte B. Smith and John McLaughlan.

The Tacoma Photographic Society is the latest edition to photographic circles in the Northwest with an initial membership of 76. Ray Hart was elected president.

Three international salons are being readied for August and September in the are so C.C. members are busy at B's.

Montana Camera Clubs Get Acquainted

The Montana Camera Clubs, all affiliated with PSA, are trying to become better acquainted. The idea started by exchanging Bulletins this last season and many names have become familiar.

They also belong to the state slide and print circuits and have become acquainted with members and their photography. The Butte Club reports they have personal visits with Sidney, Great Falls, Kalispell, Bozeman and Deer Lodge. These PSA Clubs have started a Camera Club Council but haven't realized it yet.

Motive

from p. 26

who understand and love the natural frame in which we ourselves have appeared, and who desire further to challenge the interest of others in its study and preservation. Then our albums and slide boxes will become well organized natural history museums in miniature and ourselves curators who can increasingly interpret for any visitor the joys which we have found.

In a word, to the naturalist, photography is a method of presenting his subject matter. He is a teacher. To him a good nature photograph, or even better, a sequence of pictures, always carries information to the beholder; the identity of the subject, something of its environment, intimations of its ecology—plus the joy of beholding an object of interest, value, or beauty which challenge his further study and his interest and effort in preserving all natural things for posterity.

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Count that day lost
Whose low, descending sun
Has brought us no new entry forms
Not even one!

—*David R. Craig*

Southern California Camera Club Council draws heavily on PSA for new officers, Leo Moore, APSA, Bernard Purves, Merle Ewell, APSA, E.S. Taylor, Clem Inskeep and Terry Horton. S4C actively supports the Society.
Photo by Robert Austin

Pictorial?

It is, of course, impossible to give any fixed rule as to how to tell if your pictures made in often-visited places such as the Grand Canyon, Yosemite, Cape Cod, etc., are pictorial photographs within our meaning of the word "pictorial". A good indication, however, is the fact that if your picture is a good representation of some well photographed feature of such places, it is usually *not* a pictorial picture. It is of little importance *where* real pictorial photographs were made.—*Karl A. Baumgaertel, Hon. PSA, APSA.*

New?

If you see Ray Miess sporting a dazzling new necktie at Denver, put on your sun glasses. It is the "official" necktie of the PSSA, our South African friend. It features a cocktail blue background into which is woven, in red and gold threads, the PSSA crest in a regularly spaced design. Kin Bensusan presented it to Ray.

We don't think this is really a first. PSA used to have an official necktie but not a fancy woven one like this. Ours was produced by the silk screen process, or hand-painted.

A New England newspaper recently published this announcement: In case you find mistakes in this paper, please consider they were put there for a purpose. We publish something for everyone, and some folks are always looking for mistakes.—*Pathfinder*

Goes for us, too.

James O. Milmoe, Golden, Colo., Exhibition Chmn. PSA Convention, receives gold medal from Ray Schmad, top award in Seattle International Color Exhibition.

PSA Services

Camera Clubs—Fred W. Fix Jr., FPSA, 5956 Sheridan Rd., Chicago 40, Ill.
Chapters—W. E. Chase, FPSA, 600 Missouri Pacific Bldg., 11th & Olive Sts., St. Louis 1, Mo.
National Lectures—Maurice H. Louis, APSA, 333 W. 56th St., New York 19, N. Y.
Recorded Lectures—Fred H. Kuehl, 2001 46th St., Rock Island, Ill.
Tops—W. A. Kirkpatrick, 49 W. Thomas Rd., Phoenix, Ariz.
Travel—Tom Firth, APSA, Troppe, Md.
Travel Aides—John P. Montgomery, Jr., P.O. Box 7013, Orlando, Fla.
International Exhibits—East: Mrs. Elizabeth Plumer, New Castle, N.H. Central: Rudolph E. Schummer, 1338 N. Snelling Ave., S. Paul 34, Minn.; West: Kenneth Browne, 4195 Jackdaw St., San Diego 3, Calif.

PSA Publications

(All inquiries about circulation should be addressed to Headquarters, 2005 Walnut St., Phila. 3, Pa.)
Editors:
PSA Journal—Don Bennett, APSA, 28 Leonard St., Stamford, Conn.
PS&T—Paul Arnold, Hon. PSA, APSA, 26 Hotchkiss St., S., Binghamton, New York.
Color Division Bulletin—Floyd A. Lewis, 199-06 104 Ave, Hollis, N. Y.
Motion Picture News Bulletin—James P. Dobyns, 48 Westwood Dr., E. Rochester, N. Y.
Nature Shots—Alfred Renfro, ASPA, 2018 Santa Barbara St., Santa Barbara, Calif.
P-J Bulletin—Edward C. Wilson, APSA, 372 St. Johns Pl., Brooklyn 17, N. Y.
Pictorial Division Bulletin—Mary Abele Root, 1314 Central St., Evanston, Illinois.
Stereogram—Joseph W. Durous, 631 Selden, Detroit 1, Mich.
Technical Division News Letter—R. C. Hakanson, APSA, 10122 Lake Shore Blvd., Cleveland 8, Ohio.
Camera Club Bulletin—Russell Kriete, APSA, 4949 Byron St., Chicago 41, Ill.

Division Services

(Please note that these are listed by Divisions and in some cases divided into three categories, services to ALL Division members, to individual members and to member clubs. Services listed herein are normally available only to members of Divisions. Division membership dues are $1 per year.)

Color Division

All

CD Membership Slide—Dr. C. W. Biedel, 2504 Velde, Bremerton, Wash.
Hospital Project—Send slides to Karl A. Baumgaertel, Hon. PSA, APSA, 623—19th Ave., San Francisco 21, Calif., or to Virginia Goldberg, 635 Jefferson Ave., Reading, Ohio.—To "adopt" a hospital, information from Howard Miller, 59 Indian Hill Rd., Winnetka, Ill.

Individuals

Star Ratings—Lloyd Robinson, Jr., 3755 Fairmeade Rd., Pasadena, Calif.
Slide Circuits—R. B. Horner, APSA, 2935 Rosemont, Chicago 45, Illinois.
International Slide Circuits—John Moddejonge, APSA, 7414 Manhattan Ave., Cleveland 29, Ohio.
Slide Study Groups— Dr. C. W. Biedel, 2504 Velde, Bremerton, Wash.
Instruction Slide Sets—W. P. Suydam, APSA, Chimney Ash Farm, Mt. Airy Rd., Basking Ridge, N. J.
Color Print Competition—Joe E. Kennedy, APSA, 1029 Kennedy Bldg., Tulsa 3, Oklahoma.
Color Print Circuits—L. G. Young, 40 Madison Ave., Summit, N. J.
Color Print Set—Mrs. Nan Justice, 721 N.W. 19th Court, Miami, Fla.
Hand Colored Print Circuit—James Archibald, Box 83, Intervale, N. H.
International Slide Competition—Leslie J. Mahoney, APSA, P.O. Box 1828, Phoenix, Arizona.
Permanent Slide Collection — George F. Johnson, FPSA, Forestry Bldg, State College, Pa.
Library—Hoyt L. Roush, Johnston Bldg., Charlotte 2, N. C.

Clubs

Veterans Hospital Slide-Getter Sets—Edward H. Bourne, 40 Woodside Drive, Penfield, N. Y.
Judging Service—East: Frederic B. Shaw, 2410 Tratman Ave., Bronx 61, N. Y. Mid-West: Paul S. Gilleland, 7502 Nottingham Ave., St. Louis 19, Mo. West: Walter F. Sullivan, 915 Franklin St., San Francisco 9, Calif. (Inc. Canada, Alaska & Hawaii.)
Exhibition Slide Sets — This service obtained from some sources listed under "Judging Service".
Slide Set Directory—Dr. S. Wayne Smith, 1708 Bryan Ave., Salt Lake City, Utah.
International Slide Set Exchange—Frank B. Bayless, 120 Cowell Ave., Oil City, Pa.
Color Slide Circuits—Mrs. Velle Pinne, APSA, 1827 E. Fourth St., Long Beach, Calif.
National Club Slide Competition—Maurice Lank, 10829 Westminster Ave., Los Angeles 34, Calif.
Color Print Sets—Mrs. Nan Justice, 721 N. W. 19th Court, Miami, Fla.
Pictorial Chicago Project—Mrs. Mildred Blaha, 4211 Harvey Ave., Western Springs, Ill.

Motion Picture Division

Annual Film Competition—Wm. Colin Kirk, 1197 Stout St., Denver 4 Colo.
Book and Film Library—John T. Boot, 9110 Western Hills Drive, Kansas City, Mo.
Club Film-Program Exchange Service—John T. Boot, 9110 Western Hills Dr., Kansas City, Mo.
Film Analysis and Judging Service—Ernest P. Humphrey, 4722 Burkley Ave., Louisville 14, Ky.
Music Service—Miss Helen Welsh, North High School, 750 Herman Ave., Valley Stream, N.Y.
Technical Information—Tullio Pellegrini, 1545 Lombard St., San Francisco 23, Calif.
Continuity Service—Charles J. Ross, 3580 Griffith Park Blvd., Los Angeles 27, Calif.
Film Presentation Service—John J. Lloyd, 355 Colorado Pl., Long Beach 14, Calif.

Nature Division

All

Print Contest—Leonard A. Thurston, APSA, 811 Edison Ave., Detroit 2, Mich.
Instruction Slide Sets — Ludwig Kramer, Cottage School, Pleasantville, N. Y.
Exhibition Slide Sets—Harry L. Gebhardt, 232 W. 21st St., Erie, Pa.
Print Sets—Howard E. Foote, APSA, 722 W. 168th St., New York 32, N. Y.
Librarian—Albert E. Cooper, P.O. Box 628, Omaha 1, Nebraska.
Slide Study Circuits—Alford W. Cooper, P.O. Box 879, Worland, Wyo., and Floyd Brown, P.O. Box 214, Lansing 2, Mich.
Hospital Project—Send slides to Karl A. Baumgaertel, Hon. PSA, APSA, 623—19th Ave., San Francisco 21, Calif., or to Virginia Goldberg, 635 Jefferson Ave., Reading, Ohio.—To "adopt" a hospital, information from Howard Miller, 59 Indian Hill Rd., Winnetka, Ill.

Individual

Star Ratings—Dr. Gordon B. White, APSA, 239 Sugarloaf St., Fort Colbourne, Ontario, Canada.
Print Competition—Leonard A. Thurston, APSA 811 Edison Ave., Detroit 2, Michigan.
Slide Competition—Warren H. Savary, APSA, RFD #2, Plainfield, N. J.

Clubs

Veterans Hospital Slide-Getter Sets—Edward H. Bourne, 40 Woodside Drive, Penfield, N. Y.
National Club Slide Competition—Irma Louise Rudd, 1602 S. Catalina, Redondo Beach, Calif.

Photo Journalism Division

Journalism Circuits—Larry Anderson, 148-26 29th Ave., Flushing 54, N. Y.
Critiques—A. Vernon Davis, 417 Stratford Ave., Hagerstown, Md.

Pictorial Division

Individual

American Portfolios—Mrs. Barbara M. Steger, 200 Braunsdorf Rd., Pearl River, N. Y.
International Portfolios—Miss Ethel E. Hagan, APSA, Secy. 1616 N. Sherman Blvd., Milwaukee 16, Wis.
Star Exhibitor Portfolios—Roy E. Lindahl, APSA, P.O. Box 355, Drayton Plains, Mich.
Portrait Portfolios—Mrs. Lillian Ettinger, 1310 Birchwood Ave., Chicago 26, Ill.
Portfolios Clubs—Sten T. Anderson, APSA, 3247 Q. St., Lincoln 3, Nebraska.
Portfolio Medal Award — Doris Martha Weber, FPSA, Jacklin Rd., Hinckley Lake, Rt. 2, Brunswick, Ohio.
Picture of the Month—Alicia Parry, 609 Sedgwick Dr., Syracuse 1, N. Y.
Award of Merit (Star Ratings)—Mrs. Lera M. Hand, 1927 Devonshire Ave., Lansing 10, Mich.
Personalized Print Analysis—Dr. John W. Super, APSA, 18861 Puritan Ave., Detroit 23, Mich.
Salon Workshop—C. Jerry Derbes, APSA, 128 W. Northside Dr., Jackson, Miss.
Salon Labels (Enclose 10¢ stamp)—James T. Johnson, APSA, 1712 Calle Cerro, Santa Barbara, Calif.
Pen Pals—Miss Frances Hajicek, 8515 South Yates Ave., Chicago 17, Illinois.
Contests of the Stars—Wellington Lee, FPSA, 44 Mulberry St., New York 13, N.Y.

Clubs

American Exhibits—East: Robert M. Keith, 7325 East End Ave., Chicago, Ill. Central: Roy F. Schwehm, 7413 N. Damen Ave., Chicago 45, Ill. West: Bosworth Lemere, 14 Ocean Oaks Rd., Carpinteria, Calif.
Club Print Circuits—Edmund V. Mayer, 20 Metropolitan Oval, New York 62, N.Y.
Club Print Judging Service—Don E. Hasech, 3003 Teton St., Boise, Idaho.
International Club Print Competition—John A. Kelly, 468 Winnecoma Parkway, Chicago 43, Ill.
Portfolio of Portfolios—G. Carey Carpenter, 9336 Lemon Ave., La Mesa, Calif.
Salon Practices—Ralph L. Mahon, APSA, 260 Forest Ave., Elmhurst, Illinois.
Salon Instruction Sets—Ira S. Dole, 1322-10th Ave., Lewiston, Idaho.

Stereo Division

Individuals

Personalized Slide Analysis—Max Sorensen, 1119 E. Andrews, Fresno, California.
Individual Slide Competition—Ezra C. Poling, 65 Strong St., Rochester 21, N. Y.
Slide Circuits — James W. Stower, The Detroit Times, Detroit 31, Michigan.
Large Size Stereograms—Wheeler W. Jennings, 133 10th St., S., St. Petersburg, Florida.
Slides for Veterans—George Towers, 19635 Rogge, Detroit 34, Michigan.
Old Stereo Library—L. B. Dunnigan, 921 Longfellow, Royal Oak, Mich.
Tape Recording Information—Charlie Brooks, 1514 Aster Place, Cincinnati 24, Ohio.
Traveling Salon—Ted Laatsch, 406 W. Clovernook Lane, Milwaukee 17, Wis.

Clubs

Club Slide Sets—L. H. Longwell, APSA, 169 Geneva Ave., Elmhurst, Ill.
National Club Stereo Competition—Glen Thrush, 1407 E. 11th Ave., #15, Denver 18, Colorado.

Technical Division

Most of the services provided by the Technical Division for the average member are hidden. They are in the line of standards, practices, and similar things that affect all of us but without the service showing. TD has sections in Boston, New York, Ithaca, Binghamton, Rochester and Cleveland where local members meet frequently to hear technical papers.
Photographic Information—Don J. Mohler, Nels Park, Cleveland 12, Ohio.
Traveling Exhibits—John F. Englert, 853 Washington Ave., Rochester, N. Y.

Services to Exhibitions

(Recognition, listing and approval of exhibitions is handled for PSA by the several Divisions. Who's Who listings are published annually. Notices of coming exhibitions should be sent to persons listed on the Exhibitions and Competitions page.)

Aids and Standards

Color—Robert J. Goldman, APSA, 170 Linden Lane, Glen Head, N. Y.
Nature—Willard H. Farr, APSA, 6024 Dakin St., Chicago 34, Ill.
Pictorial—Ralph L. Mahon, 260 Forest Ave., Elmhurst, Illinois.
Stereo—Joseph W. Durous, 631 Selden, Detroit 1, Mich.

Master Mailing List

Color—Robert J. Goldman, APSA, 170 Linden Lane, Glen Head, N. Y.
Nature—Audrey Gingrich, APSA, 706 Hazelwood, Detroit 2, Mich.
Pictorial—Philip Solomon, 52 Lexington Rd., W. Hartford 7 Conn.
Stereo—Ezra Poling, 65 Strong St., Rochester 21, N. Y.

Who's Who

Color—Mrs. Blanche Kolarik, FPSA, 3801 W. 63rd St., Chicago 38, Ill.
Nature—Mrs. Louise K. Broman, APSA, 166 W. Washington St., Chicago 3, Ill.
Stereo—Jack Stolp, APSA, 282 Bellehurst Drive, Rochester 17, N. Y.
Pictorial—N. American, Philip Solomon, 52 Lexington Rd., W. Hartford 7, Conn. Overseas, Alfred W. Hecht, Hotel St. George, Clark & Henry Sts., Brooklyn 1, N. Y.

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First Week . . . You pick up your Retina IIIc and go out picture making every chance you get. This is a camera that never sits still very long. You try some fast sequence shots—a flick of your thumb moves the film and cocks the shutter. You shoot in practically no light at all with lens opened to its full *f*/2. You shift shutter speeds—the diaphragm automatically compensates. You have a wonderful time and get wonderful 35mm black-and-white negatives and color transparencies. You appreciate your Retina more every day.

First Month . . . Now you know your Retina IIIc, know what it can do. Your horizons begin to grow—you begin to plan the directions in which you'll expand. Perhaps you add auxiliary lenses, the 35mm wide-angle or 80mm telephoto, with matching sports and optical finders. Or, you broaden your Retina's scope with the focal-frame close-up attachments. Or, if your interest lies in scientific photography, the microscope adapter. Wherever your photographic ambitions take you, your Kodak Retina IIIc Camera will be there to serve you well. Start your first day with it today.

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